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The School Musician

Founded in 1929

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A magazine dedicated to the advancement of school music—edited for music directors, teachers, students, and parents. Used as a teaching aid and music motivator in schools and colleges throughout America and many foreign countries.

Vol. 27, No. 5

January, 1956

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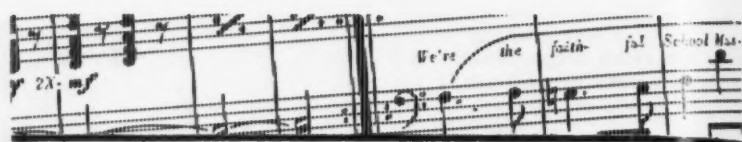
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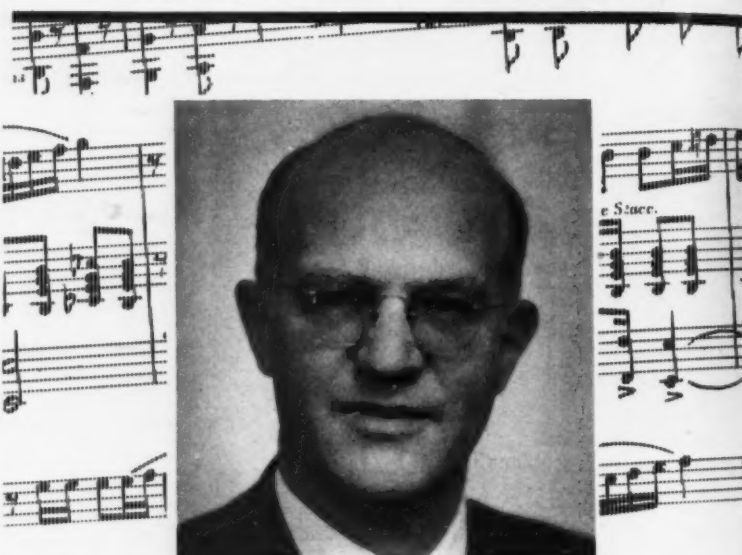
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"They Are Making America Musical"



Earl Erickson of St. Peter, Minnesota

Charter Member, American School Band Directors Association

A desire to see young people succeed, a perfectionist with kind qualities, and deep integrity to his convictions are some of the attributes of Mr. Earl Erickson, a Charter Member of the American School Band Directors Association and Director of Instrumental Music, St. Peters High School, St. Peter, Minnesota.

Mr. Erickson has a wide and diversified background in musical education having taken his advanced training at Mankato State Teachers College, Minneapolis College of Music, and the University of Colorado. He received his Master of Music Education Degree at the Minneapolis College of Music in 1941 and since has been taking further graduate work at the University of Colorado.

He taught at North Mankato and Le Sueur, Minnesota before assuming his present position at St. Peter in 1939. His music groups, both large and small have been consistent winners in District and State Contests. Since 1950, his concert band has been playing exchange concerts with other high schools within a one hundred mile radius. He is author and composer of many fine ensembles which are used for contest and festival purposes. Many of his outstanding Flute Trios with piano and B \flat Clarinet Quartets appear on State Contest lists.

Mr. Erickson directs the City Band for the St. Peter's Summer Season, and is co-designer of one of the most unique band shells in that part of the country. Though a very busy man with his school and community duties, he sometimes finds time for his hobby which is traveling. His family consists of his sweet wife and two fine sons. The older son is a 1st Lt. in the Air Force.

The entire staff of THE SCHOOL MUSICIAN is proud to present Mr. Earl Erickson who is devoting his life to the great mission of helping to "Make America Musical".





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SMART IDEAS



Holton Introduces New Semi-Gladstone Case



A new design in instrument cases, with several new advantages, has been announced by Frank Holton & Co., Elkhorn, Wisconsin. The new cases, designed to fit Holton Cornets and Trumpets, are the Semi-Gladstone type, smaller, more compact, more conveniently handled, more easily carried. Each is beautifully finished in rich tan checked fabric design, with highly durable brown Vinyl Plastic binding and trim, and rich brass plated fittings. Interior is finished in deep-pile plush for utmost instrument protection. The case interior features a unique compartment designed for holding accessories, and a convenient space below the horn of sufficient size for carrying a straight mute. The new case is available with the Holton Collegiate and Super-Collegiate cornets and trumpets as well as with the "Deluxe" Strato-dyne and Revelation Lines.

Selmer Introduces New Idea In Mutes—Flexi-Mute

Trumpet players will be intrigued with the Flexi-Mute, just introduced by H. & A. Selmer Inc. It's a combined straight and cup mute, whose patented mechanism permits an almost instantaneous change from the straight to the cup effect, and it isn't even necessary to lower the trumpet from playing position to make the change.

The Flexi-Mute is no larger than an ordinary straight mute, and since it

isn't necessary to assemble it or take it apart, it's much more compact and convenient than one straight and one cup mute.

The mute is precision made of spun aluminum, and is guaranteed by Selmer. Retail price is just \$7.95 complete. Ask to see this mute at your local music dealer. Be sure to say you saw it in The SM.

The Martin Freres' Jean Martin Clarinet

Here is Martin Freres' popular Jean Martin Clarinet, made of natural color grenadilla wood. It has drop-forged nickel silver keys, Perma-Post construction and integral tone holes. This French-made instrument retails at \$135.00, complete with accessories and



case. Literature may be obtained from Martin Freres Woodwinds, 5 Union Square, New York 3, N.Y.; in Canada: 720 Bathurst Street, Toronto 4, Ontario. Be sure to mention The SM when writing.

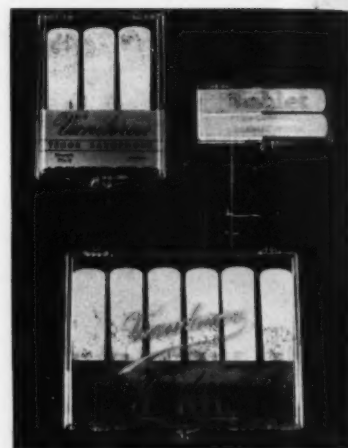
Larilee Gives Oboe Keys 'New Look'

The Larilee Woodwind Co., 1700 Edwardsburg Road, Elkhart, Indiana, specialists in hand-crafted oboes, have added another model to their line . . . the "Golden Symphony" Model 235-A.

This full conservatory, plateau model has 24-carat gold-plated keys! Company officials claim the "Golden Symphony" will give a new concept of oboe performance as well as the "New Look"!

**Deadline for All News
Is The First Of The
Month Preceding
Publication**

Leblanc Has New Reed Packaging Program



Vito, President of the G. Leblanc Corporation, has announced the new reed-packaging program of this progressive firm. Noblet and Vandoren reeds are now available in sturdy, clear plastic cases. Three sizes are made—the Vandoren 3-pack and 6-pack for alto and tenor saxophone, alto and bass clarinet, and the Noblet 4-pack for Bb clarinet. The reeds are stuck on a special adhesive board which may be used over and over.

These new reed packages will be of great benefit to the reed player. Each reed in the Leblanc reed-pack has been hand-picked and can be clearly seen through the transparent plastic box. These reed packs are so convenient to handle, and especially handy as a protective carrying case. As an additional feature, the plastic container can be used for many purposes after the reeds are used.

The new Leblanc reed packs are one of many new packaging innovations of the G. Leblanc Corporation. These and other Leblanc accessories may be purchased at your local music store.

Califone Introduces New Model Phonographs

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Flute Outfit	\$ 99.00
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LaMonte Trumpet, Cornet, Trombone

Trumpet Outfit	\$ 99.50
Cornet Outfit	99.50
(both with nickel silver trim and tubing)	
Trombone Outfit	115.00

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Alto Saxophone Outfit	\$214.50
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Alto Saxophone Outfit	\$270.00
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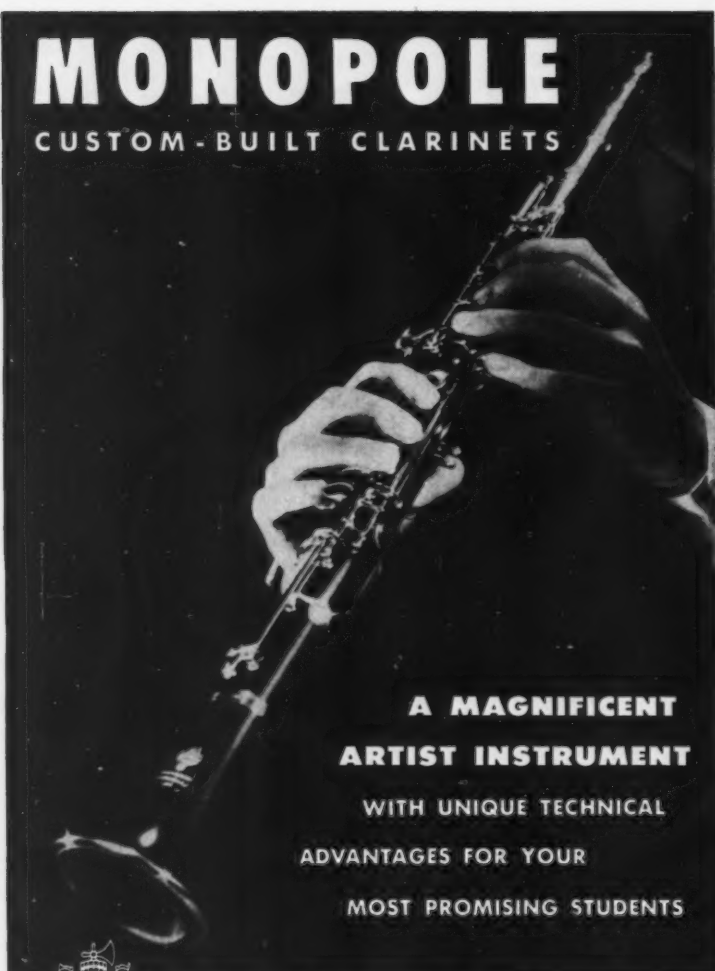
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Yet the Monopole is not high-priced. Actually, even lower than many clarinets of lesser quality. The Monopole Boehm system clarinet, made of Mozambique ebony, dense-grained and beautifully polished; 17 keys, 6 rings, key of Bb or A; with deluxe case and equipment, only \$240.00.

Note these unique technical improvements:

- Trill Db-Eb lower register and A-Bb middle register with a single finger—in absolutely true intonation
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- New ease for small-handed players, through the extra long lever on G# key
- Greater comfort with oboe type thumbrest
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THE FRED. GRETSCH MFG. CO.

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tically applauded two new Califone phonographs at the National Audio-Visual Association Convention in Chicago. Mr. Robert G. Metzner, president of Califone Corporation, presented the new models at a special meeting of over 100 dealers.

The new Model 5J-6 features a



pickup arm so balanced that it "falls upward," eliminating accidental dropping on the record. It also features a new ceramic turnover cartridge. A new type of "fool-proof" arm rest locks the pickup arm easily and snugly, and provides a retainer for the electric cord.

The new Model 7V-6 which includes the new features of the Model 5J-6 also has a continuous variable speed control from 16 to 88 rpm with an illuminated stroboscope for checking all speeds.

"These new features," said Mr. Metzner, "are the results of many conferences with school audio-visual directors who brought us their classroom player problems."

A complete new 8-page catalogue of all 1955-56 Califone models is now available upon request. Write Califone Corporation, 1041 North Sycamore Avenue, Hollywood 38, California. Be sure to say you saw it in THE SCHOOL MUSICIAN.

These New Booklets Are FREE Upon Request

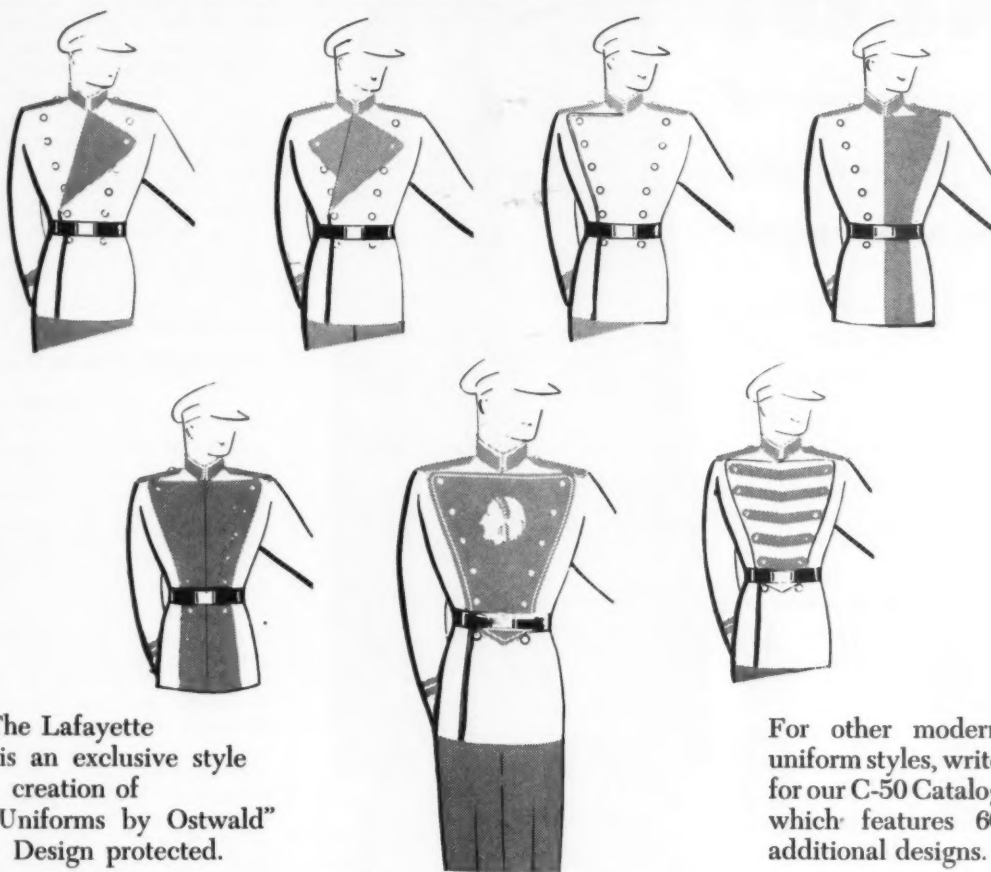
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YOUR CHILD IS MUSICAL . . . by
Sigmund Spaeth.

This outstanding booklet is written especially for parents. Dr. Spaeth is recognized as one of the nation's leading authorities on all phases of music education. Consisting of ten 7" by 10" pages, such subjects as, "Musicians Are Made — Almost From Birth", "The Guidance Your Young Musician Needs", "What Kind of Music Is Best", "Choosing Your Child's Instrument", and "Music Brings a Lifetime of Rewards" are discussed. Band and orchestra directors may receive a free copy by writing direct to H. & A. Selmer, Inc., Elkhart, Indiana. Bulk

UNIFORMS

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additional designs.

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Ostwald gives custom tailoring attention to every detail of your order.
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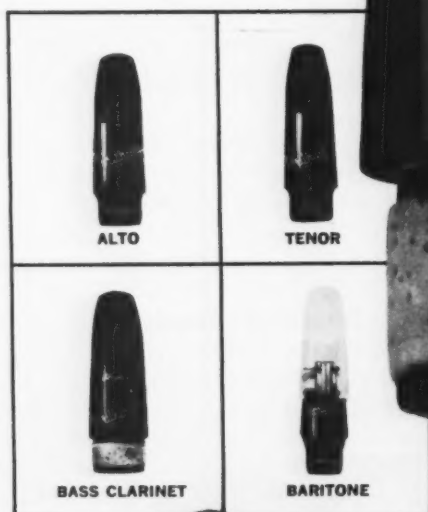
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Now—the one perfect mouthpiece with one perfect facing for the average student. Ideal companion to the popular Brilhart-Special Cane Reed.



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The most consistent high-quality cane reed ever offered at a popular price.

*AT ALL MUSIC DEALERS

BRILHART MUSICAL INSTRUMENT CORP., CARLSBAD, CALIF.

copies will soon be available from your local Selmer dealer.

Clarke Fortner

THE PLACE OF THE ACCORDION IN SCHOOL MUSIC . . . *By Clarke Fortner.*

Here is a booklet that tells the school musical directors how they may use the accordion effectively in their school music programs. Mr. Clarke Fortner is a former music educator and musical director. He has been a member of the faculty of the National Music Camp at Interlochen, Michigan. In this publication, such subjects as "What Is the Real Purpose of School Music?", "Where the Accordion is Used", "What the Accordion Is", "The Accordion as a Basic Instrument", "What the Accordion Will Do", "Function of the Music Educator", "How the Accordion May be Used", and many others are discussed. Directors may order their free copy by writing direct to Clarke Fortner, Box 48, Glen Ellyn, Illinois.

Collegiate Cap & Gown Co.

HELPFUL HINTS FOR THE CHOR DIRECTOR . . . *by Robert L. Garretson.*

Included in this twenty page booklet for the choir director are ideas on organizing a choir, rehearsals, ways of improving the choir program, and many other suggestions. Robert L. Garretson, author of the booklet, has had extensive experience with school and church choirs. He received his M.A. degree in music from the University of Colorado—for a time was on the choral staff of the University of Illinois, and at present is with the University of New Hampshire. The helpful, direct way he points out weaknesses and solutions to choir problems makes this booklet valuable to all choral directors. On request, a copy will be sent with Collegiate's compliments. Address your requests to Collegiate Cap & Gown Co., Champaign, Illinois.

Children's Reading Service

1956 CRS AUDIO-VISUAL CATALOG . . . *by Warren S. Freeman.*

The 1956 edition of the CRS Audio-Visual Catalog (the Annotated List of Phonograph Records) has just been issued by the Children's Reading Service. This revised and up-to-date catalog, edited by Warren S. Freeman, presents more than 1000 carefully chosen phonograph records, filmstrips, tape recording and books on music from many manufacturers. Listings are arranged by subject areas and grade groups suitable for use in kindergarten through senior high school and college level and covers such categories as square dancing, language arts, (Turn to page 36)



By Arthur L. Williams, A.B.A.

**A Section Devoted Exclusively to the
COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION**

Holiday Message—1955-1956

"On behalf of the officers of the College Band Directors National Association, I would like to extend to all of you our very best Holiday Greetings and our sincere wishes for a New Year marked by achievement and satisfaction both professionally and personally.

"We hope that 1956 will witness continued growth and accomplishment in the field of the college band and we feel certain you will have a real opportunity to make a significant contribution to this growth in your area.

"We would like to wish you much personal happiness at a time of year which is so closely associated with our families."

Hugh E. McMillen, *President*
College Band Directors
National Association.

**Southwestern Division Met
December 19-20, 1955**

Oklahoma Agricultural and Mining College at Stillwater, Oklahoma was the hub for the college band directors of the Southwestern Division last December 19-20, 1955. The A. & M. College Symphonic Band, Max A. Mitchell, conductor, performed the new compositions for band. In addition to several panel discussions, a showing of football films and recordings was on the busy schedule. The

State Chairmen of the SW Division this year are:

Arkansas—Gene Witherspoon; Colorado — Wayman Walker, Colorado State College of Education, Greeley, Colo.; Kansas—Jean Hedlund, Kansas State College, Manhattan, Kansas; Missouri—Frank Lidral, Central Missouri State College, Warrensburg, Mo.; New Mexico—Floren Thompson, Eastern New Mexico University, Portales, N. M.; Oklahoma—Raymond Kelton; Texas—M. J. Newman, West Texas State College, Canyon, Texas.

The Division officers are:

Chairman: Hiram H. Henry, Oklahoma A. & M. College, Stillwater, Okla.; Vice Chairman: James Kerr, University of Wichita, Wichita, Kansas; Secretary: Dwight Dailey, University of Tulsa, Tulsa, Oklahoma.

Your Editor is indebted to Chairman Henry for the above report. Thanks, Hiram.

**Northwest Division Plans
May, 1956 Meeting**

Word from Randall Spicer, NW Division Chairman, Washington State College, Pullman, Washington, is that the NW Division Convention will be held at the University of Oregon, Eugene, Oregon next May 18-19, 1956. Host for the meeting will be Robert Wagner, who is also Division Chair-

man for Band Literature. Vice-Chairman of the NW Division is Warren Bellis, University of Idaho, Moscow, Idaho.

The State Chairmen of the NW Division of GBDNA are:

Washington—Don Walter, Western Washington College of Education, Bellingham, Washington; Montana—Justin Gray, Montana State University, Missoula, Montana; Oregon—Ted Messang, Oregon State College; Wyoming—Charles P. Seltnerich, U. of Wyoming, Laramie, Wyoming.

Tentative program plans include (1) Contemporary Band Literature, (2) College Training Program for Instrumental Music, (3) Standards of Adjudication, (4) Intonation Problems in the School Band, (5) Survey of Solo and Ensemble Literature.

**Notre Dame Concert Band
Is Scheduling Spring Tour**

The University of Notre Dame concert band under the direction of Robert F. O'Brien, president of the National Catholic Bandmasters Association, will begin preparations soon for its 1956 tour March 31 through April 12.

The band will visit the following areas: Indiana, western Kentucky and

(Turn to page 52)



PICTURE OF THE MONTH: University of Oregon. One of the leaders in the College Band Directors National Association is Robert Wagner, Director of Bands, University of Oregon, Eugene, Oregon. Always active in representation of the Northwest Division, he was elected Division Chairman in 1947, while Director of Bands at the University of Wyoming.

This past school year he served as host to the second Northwest Intercollegiate Band which met in Eugene, Oregon as a part of the Northwest Music Educators Conference. The Band Stand salutes Robert Wagner and his University of Oregon Concert Band.



Her Majesty's Scots Guard Band and Pipers and Drummers from London, England which is conducted by Lt. Col. S. Rhodes.

*With colorful Pipers, Drummers, and Bandsmen,
The United States has thrilled to the super performances of—*

Her Majesty's Scots Guard Band

By L. J. Cooley

The Regimental Band of the Scots Guards and Pipers and Drummers of the 1st & 2nd Battalion have recently thrilled thousands of Americans in the United States of America. Wherever they went, wherever they played, they were received with long ovations of approval which seemed to say, "they are wonderful your Majesty".

Officially known as her Majesty's Scots Regiment of Foot Guards, the Scots Guards came into existence in

1642, when King Charles I commissioned the Marquis of Argyll to raise a regiment of personal guards in Scotland. Since that date, the Scots Guards have formed part of the Household Troops of the Sovereign. When stationed at home, the Scots Guards share in all the duties traditionally associated with the Guards, Mounting Guard at Her Majesty's palaces, trooping the color on Her Majesty's Birthday, and other historic ceremonies.

During wartime, the Scots Guards have served with distinction in almost every major engagement fought by the British Army. In World War II they fought shoulder to shoulder with U. S. Army units at Salerno, Anzio, and other battlefields.

The Band of the Scots Guards was founded in 1685, when King James II ordered twelve "Hautboys" (oboes) to be added to each of his Regiments of Guards. Other instruments were added

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later, including horns and bassoons in 1716 and clarinets in 1749. The Scots Guards Band created a sensation when it visited Paris in 1815 after the Battle of Waterloo.

Kept at a complement of some 60 soldier-musicians, the Band is one of the artistic institutions in which the nation takes the most pride. It is normally stationed in London, where it marches at the head of the Queen's Guard on State occasions like the Coronation. The Band is removed from the capital only for such functions as the Edinburgh Festival, where it takes part in the famous Edinburgh Tattoo, climax of the Festival, and its forthcoming good-will tour of North America.

The pipers of the Scots Guards are first and foremost fighting soldiers who accompany the Battalions of the Regiment wherever they may be. In peacetime, the pipers have the privilege of playing around the dinner table when Her Majesty the Queen gives a state banquet. The pipe majors are appointed Household pipers to Her Majesty.

It is said that it takes seven years and seven generations to make a piper, and most of the pipers of the Scots Guards have been playing since they could walk, born to and trained by families who for many centuries have been skilled in this art.

While on tour, the band presented two types of programs, the formal con-

England, we Americans bid them "God Speed" and invite them to return, for once again music has played an im-

portant part in cementing relations between the free nations of the world.
The End

The Use Of The Metronome

By Chesley Mills



to recognize and perform the rhythms of six and eight.

In this manner, by developing his fundamental rhythms, his sight reading will steadily improve until he will be able to sense at a glance the rhythmic outline of more complex time figures. Surely the student will begin to see that "playing as he pleases" is no game at all, and would limit him to playing all by himself, while learning to play on a given rhythmic beat is vitally necessary in all ensemble playing.

In general, the use of the metronome occasionally during lessons is sufficient, and this is also true for the student in his home practicing. Use it by all means as a definite check for increased speed in tonguing and technical development for all instruments; for instance, increasing the speed of Jack Benny's Kreutzer Etude from 80 to 144. Herbert Clarke's studies require single tonguing to be increased in speed from 120 to 144 in a rhythm of four.

It is true that very few students enjoy trying to play with a metronome, but with a little encouragement and practice they will succeed and find that it is really more fun to play a difficult game than an easy one.

Needless to say the metronome was not designed for use in holding the student to a strict beat in his solo playing, as interpretation would suffer, but this is no excuse for condemning the metronome completely! Its use in aiding the student to develop the rhythmic playing of "after-beats" by first tapping them, would alone justify its cost.

To help the student in relegating the
(Turn to page 40)

Since rhythm is the very backbone of music and is not only hard to spell, but lacks a definite meaning to many young students, it may be well to use the word *even* instead, and explain that rhythm is merely an even succession of sounds or beats. Here the metronome will illustrate rhythm or even ticks beautifully.

Tapping a block with a small tapper exactly with the ticks of the metronome is good practice for the student in developing rhythm. As the student progresses and understands that the speed of the ticks may be adjusted to any desired tempo, he should learn to tap out the elementary rhythms of two, four and three with the metronome, being sure to have the first note of each group exactly with the tick of the metronome. Later his ear should be trained



Here we see Ernie Allee, Mid-West representative of Besson Instruments and Lt. Col. S. Rhodes, director of the Scots Guard Band. Mr. Allee traveled extensively while the band was on its American tour.

cert, and the combined concert and field (or floor) work. Both were magnificent. The writer was privileged to see and hear this great band under the direction of Lieut. Col. S. Rhodes.

As these men take their places in their regular duties to the Queen of



The Grand Finale of "SHOWTIME" at Benton High School, Benton, Kentucky.

Our High School Music Department produces its own—

"SHOWTIME"

In introducing to you my favorite subject, "Showtime", I must admit it is going to be a difficult task to cover every phase of the work that goes into such a production. I suppose you could call all the following paragraphs an anatomical sketch of the show. Whatever it is, or whatever it turns out to be, I hope I do not make the confusion more confusing. So here you have it, the show, the *what* and *why* of Benton High School's "Showtime".

To begin with, "Showtime" is not, in the strict sense of the word, a variety show. It is a musical production staged in four scenes, two acts. The four scenes are separate and complete plots within themselves and are not tied together in any way except to bring out good, wholesome comedy and the best music performance possible at the participant's level and, at times, a little beyond their level.

I always write all the dialogue in the show. In doing so I try to keep the principal parts down to five or six peo-

ple and use the mixed chorus to add naturalness to the stage action. Actually, once the dialogue is written, the chorus receives as much emphasis as the principals. The chorus must be as much a part of the scene as the principals and when they are on stage all must react to the situation with facial expression, gestures, etc., they cannot remain passive. I use the chorus singing both on and off stage. This is necessary, for example, when the ballet corps is going through a dance the entire stage must be utilized by the dancers.

The plot itself is not too deep because I allow approximately a half hour for each scene. The plot, therefore, must be resolved quickly. The main purpose of the plot is comedy with, at times, the love angle thrown in.

The music for the show is arranged and/or composed by myself with the exception of one or two that my wife writes. The music is written for an orchestra of strings, saxes, brass and

By William P. Havel

rhythm. The "Showtime" orchestra shapes something like this: ten violins, two violas, three cellos, two bass viols, one clarinet, one flute, one bassoon, two alto saxes, one tenor and one baritone sax, two trumpets, one horn, drums and piano.

In other words, it amounts to a dance band with a string section added. The musical numbers for the show are pop tunes from ten or fifteen years ago to the present, with a few exceptions. I always try to build a production number around a classic or semi-classic. For example, in the show this year, one of our scenes was a French scene and the production number for that scene was built around four can-can dancers and they danced and there was stage action to a portion of "La Gioconda". Musically speaking, there are approximately twenty-eight musical numbers in the show for soloists, chorus and

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dancers. The orchestra is utilized for every number in the show. In some cases soloists, chorus and dancers are used in one number with the orchestra for a production number. The vocal soloists are, for the most part, the principals in the scene. The numbers that usually get the most response are the comedy numbers. I try to keep the comedy numbers to a minimum of one per scene with the exception of the last scene. The show is always opened and closed with the same theme song each year, "Time Was". The music for the show is the most time consuming element involved. After I complete an arrangement I turn it over to my chief copyist and he, in turn, assigns parts to be copied to the copying staff. This staff consists of orchestra and chorus members whom I have trained for the job. The arrangements are written in transposed score to facilitate easier copying.

The choreography for the show is written by my wife, Betty. She also does the dance direction. The dancers are usually members of her dancing school. Two separate ballet corps are utilized for ballet dancing, toe dancing

and tap dancing. Out of these groups we choose our solo dancers. Dancers are used for separate dance numbers as well as production numbers. The comedy dance just before intermission is usually a showstopper.

Staging is simple in one respect and complex in another. We have one basic set. About five feet from the back of the stage we hang a three layer cheesecloth curtain, each layer having been dyed different colors. On this curtain are foot high glittering letters spelling out the word "Showtime". At the middle of the stage is a rayon scalloped curtain which can be raised or lowered as needed. This facilitates having the scene in two places and being able to change props more readily. Then of course is the regular front curtain. The sides of stage are simply plain canvas flats. The props used are only those which are necessary or which add a touch of realism. For example those necessary are such things as tables, chairs, benches, etc. Things to add realism are such things as street lights, street signs, trees, etc. All these are used but the basic set never changes.

The orchestra is enclosed by a wooden frame. This frame has crepe paper around it and in front, letters a foot high spelling out "Showtime". To facilitate hearing on the part of the audience I suspend an all-directional microphone from the stage ceiling letting it hang down far enough to pick up dialogue, solos and the chorus. Of course the volume must be regulated accordingly. The complex part of staging of the show is the lighting. I attempt to use lighting effects to the utmost. I found that your regular stage lights i.e. overheads, footlights and spotlights were not sufficient so we built two light boards and put three 250 watt bulbs in each board, encased each bulb in a three walled box and lined the box with aluminum foil. With the addition of these boards we can get all the lighting effects we need. I would like to point out that all the stage building and lighting is done by the members of the cast.

We run the show for two nights and have a full house each night. We spend two to two and a half months in rehearsal. All the rehearsals take place at night and Saturday afternoons. I usually begin with two to three nights per week and as the time grows shorter increase it until we work the maximum of six nights per week and Saturday afternoon. The maximum is worked about two weeks prior to opening night. Since the orchestra has the most difficult job they usually spend more time in rehearsal. I believe the orchestra deserves special praise for the difficult task they accomplish although

everyone connected with the show works hard and long.

The production staff is composed of myself as director, musical director, dialogue writer and arranger; my wife as choreographer and dance director; one stage manager as head of the staging crew, who are members of the cast;

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Keyboard Experience News

By Marion S. Egbert
American Music Conference
332 So. Michigan Ave.
Chicago 4, Illinois

Since the November issue of THE SCHOOL MUSICIAN, there has been an overwhelming request for the Keyboard Experience Newsletter issued each month by the American Music Conference. The requests have come from cities of 600,000 in population and towns of 2,000 or less. This is, most certainly, evidence of the growing interest in using the piano along with the many other splendid teaching aids we have at our disposal.

A new keyboard experience book has been called to my attention, but I haven't had an opportunity to examine it as yet. It is entitled "We Play and We Sing", written by Raymond Rhea and published by Bourne, Inc. As keyboard experience books are brought to my attention, I shall include them in my column.

Many teachers write me that they are making use of autoharp books to guide them in the use of chords for accompanying songs on the piano. They already know how to construct the I, IV, and V⁷ chords on the piano, so the chord names are all they need. Practically all these books have chord markings of songs we like to sing in addition to song text material.

Recently, a teacher wrote that she, at first, felt her attempts at keyboard work in the classroom were so inadequate that she gradually dropped the program entirely. As new phases of music fundamentals arose, she suddenly found herself returning to the use of the keyboard, and before she knew it, the children were using their keyboards at each music session to help them visualize these fundamentals. She said it was practically a "reflex" with the class to refer to the keyboard; they just can't get along without this help. Keyboard experience with this class has become a natural part of classroom music rather than a special piano project as some of us have tried to make it. The emphasis should be upon music, not upon the piano.

Most sincere wishes for a very happy and successful New Year!



Elmer sings his tune . . . budding ballerinas dance . . . and Hawaiians sway . . . it's all a part of "SHOWTIME".

A Research Experiment in a Class-Piano

Part II

By Oliver Cook

Editor's note . . . This is part II in a series of articles by Mr. Oliver Cook, Director of Music Education, Charlotte, City Schools, Charlotte, North Carolina on the subject, "A Research Experiment in Class Piano". Part I of the series appeared in the November 1955 issue.

4. WHAT MATERIALS ARE AVAILABLE FOR THIS SORT OF WORK, AND WHAT IS THE BEST WAY TO USE THEM? HOW MANY MATERIALS SHOULD THE STUDENT BE EXPECTED TO BUY IN THE COURSE OF A YEAR'S INSTRUCTION?

There are many materials available on the market that can be used successfully in a class-piano situation. The main problem here is not *what* materials to use so much as *how* to use them. In general, materials should be selected according to the ability of the class to use them. Some classes will have to move more slowly than others, depending upon ability of students, size of class, number of times they meet, etc. Other classes will be able to progress quite rapidly. The teacher must be on constant look-out for this and must be able to gauge accurately the pace at which the class seems to work best. I would suggest experimenting with a variety of materials over a course of time. This might take several years before the teacher could accurately settle on any favorite text. I think that if possible each class should have more than one book. Perhaps the students could be asked to buy at least one book per semester, and the school could furnish a similar amount of material or perhaps this could best be handled by a set fee at the beginning of the course. Each pupil should have his own book, otherwise practice will suffer and the development of the class will be set askew.

The teacher will have to determine as she goes along how best to use the material she has. Children like variety. I have found it helpful to assign some-

thing new for each lesson. In this connection, it is also advisable to review frequently pieces formerly assigned. Have the students select their "favorite" solos to play for the class.

The amount of material students should be expected to buy will depend upon the financial condition of the pupils, the rate of speed at which the class progresses, etc. It would be bad to try to set an arbitrary standard in this respect.

5. WHAT ABOUT A "HETEROGENEOUS" SITUATION VS. A "SELECTIVE" SITUATION? CAN YOU INCLUDE STUDENTS WHO HAVE HAD SOME PIANO EXPERIENCE BEFORE IN THE SAME CLASSROOM SITUATION WITH THOSE WHO HAVE HAD NO EXPERIENCE AT ALL?

In the Zeb Vance experimental situation the entire class participated. Only one person had had previous piano experience and she was so far ahead of the others that it was patently inadvisable to treat her as a "regular" member of the class. Accordingly, she was made a "helper" to the regular teacher and officiated as an "assistant." This pleased her greatly and proved to be a valuable learning experience for her. She took pupils who needed private help out of

the regular classroom situation and worked with them individually so that they were able to keep up with the others. This experience gave her an objective point-of-view toward learning that improved her own musicianship and understanding.

In my opinion class-piano should be an elective experience, open to those who manifest an interest and who can qualify. It is apt to attract a large number of pupils who are curious rather than interested. It is not advisable for a teacher to try to include pupils whose interest is only superficial and whose work-habits are so faulty that they will "fall by the wayside" in a short period of time. Perhaps such students could be placed in another aspect of the music program. The teacher will have to be a wise judge in such cases.

Many students have started piano when they were really too young, and have stopped as soon as the novelty has worn off. Some of these people could pursue piano study with profit now that they are older and more "ready" to learn. Initial differences will soon smooth out, and the class will adjust. The teacher again will have to be the judge of this situation. A flexible schedule where students can be "shifted" from one group to another is the best answer to this.

6. WHAT DEMAND SHOULD WE ANTICIPATE IN MAKING SUCH A COURSE AVAILABLE ON AN ELECTIVE BASIS? WHAT PROBLEMS SHOULD WE ANTICIPATE IN SCHEDULING AND CLASSROOM SPACE?

Piano is one of the most popular of all instruments. This is because it is

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Young hands are eagerly raised in anticipation of the correct musical answers in "Class-Piano" groups.

From Boiler Room To Band Room

by Kenneth D. Mack, Jr., A.S.B.D.A.

If music is going to be a part of the curriculum then facilities should be provided. We will always be in debt to those staunch, musical pioneers of the 'renovated boiler-room', 'auditorium-stage music-room', or the 'reconditioned-attic' era. These educators were convinced of the value of music in the lives of our children and persevered in spite of untold handicaps. Their efforts have brought about a certain degree of curricular prestige for music programs in the secondary schools. Bands, choirs, choruses, etc., are being scheduled during the regular school day and new facilities are being provided, along with improvement of existing areas.

As the opportunity for improving music areas presents itself in each of our situations we must be ready to plan sensibly and soundly for the future facilities of our musical program. There would seem to be a pendular tendency in education. We go from one extreme to another before finding a happy or sensible medium. This stems, possibly, from a desire to correct all past wrongs with a single stroke or the desire to 'get on the band-wagon' which sweeps us along on a wave of dangerous over-enthusiasm. Whatever the cause, we must remember the drought of the past and not indulge in frivolous building practices. We must remember, however, that as our students arrive at school they can not wait until proper rooms or equipment are ready; they must go to school *now*. If they work under improper conditions the die is cast; they can never go back and re-live that portion of their lives. And, during this portion of their education, what about the effects these conditions have upon their training for future living? Can we teach students to be neat and take proper care of costly materials when there is no place for storage? Can we chastise a youngster for leaving his instrument in the middle of the floor if he has no place to put it? What can we say to a student who re-

ports something missing from his or her instrument case when anyone could have taken the missing article or the student could have personally misplaced it? We are failing in our responsibility to our future citizens when we are not able to teach care of property or develop a sense of individual responsibility. Who can say a pupil should replace a missing part when music and folders are stored in easy access to all? These are a few of the basic educational considerations underlying the provision of proper music facilities. We must provide a happy, healthy environment contributing to proper training, not only in worthwhile musical experiences, but in preparation for responsible citizenship.

As we plan our facilities we must first survey our own situation by determining: (1) size of community and resources available; (2) scope of music program (e.g. number of students participating; services to be offered to school and community; activities such as band, orchestra, etc.; faculty required); (3) relationship of music program to curriculum.

A survey, by the writer, of more than fifty planned buildings indicates no apparent pattern for provision of music facilities. For example: A school with a population of twelve hundred provides two rehearsal halls, practice rooms, storage and office space and a school of comparable size provides one rehearsal hall, no practice rooms or apparent storage or office space. It is difficult to draw any generalizations from a survey of this nature unless it is possible to determine the educational philosophy underlying the planning. It is also just as impossible to criticize unless the status of the music program is known. We must beware the idea of 'keeping up with the Joneses'. The existence of music facilities, with all the trimmings, in one school system lends no real substantiation to our reasoning we should set about to have similar facilities without first taking careful stock of our own situation. A

further word of caution, "Plush music rooms do not insure a 'bang-up' program, they are merely contributing factors toward a successful educational process." This does not mean we should ignore the efforts of others, merely that, as we study and survey these facilities, we maintain an eclectic attitude in our planning.

Various suggestions and recommendations for certain square-footage per pupil have been offered from time to time. Just how these have been reached is of no real consequence here. They offer, however some measurement of comparison. In the rehearsal hall an area of twelve square feet per performer is ample. This does not include any storage, office or practice space. If the hall is to be dual-purpose and serve both instrumental and vocal groups, the size should be planned for the largest of your instrumental groups unless there is a wide difference in participation between your largest groups, with the choral group predominating. The larger group should be provided for unless sound educational procedure would be better served by a division of this large group. Only your situation and objectives can determine this.

Probably no other single factor contributes to the damage of musical instruments more than improper storage. It is difficult to understand how anyone can sanction the purchase of a five-hundred dollar instrument and fail to provide for the safe-keeping of this investment.

As mentioned before, not only is it dollar-and-cents-wise to provide proper storage; it makes possible the placing of individual responsibility. How your room is designed or placed within the school plant depends on your situation. The fact that must be accepted is the provision of ample storage space. As you plan this space, provide for proper ventilation and protection from wide temperature changes. The location should be easily accessible and relatively free from traffic jams. It might be well to consider wall storage through the provision of cabinets around the wall of the rehearsal hall; this would eliminate traffic problems and cut expense by reducing number of partitions, doors and possible ventilation and heating ducts. It creates the necessity of having locks on cabinets although this problem exists in a storage room if each instrument is to be completely within the student's responsibility. Numerous worthwhile articles have been written on types, sizes and locations of storage facilities so repetition will be here avoided. Uniform storage differs only slightly from that of storing instruments. This difference comes from the manner in which you

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THE CHORAL SPOTLIGHT

... is on

... Allentown, Pennsylvania ...



The A Cappella Choir of Allentown High School, Richard Neubert, Director.

The Choir

For more than 25 years the A Cappella choir of Allentown High School has been known as one of the top choral organizations in Pennsylvania's famous Lehigh Valley. Under the leadership of their present director, Richard Neubert, this reputation has gone beyond the Valley, and the choir now is recognized for its excellence throughout the state and the eastern part of the country.

Allentown High School has an enrollment of 2500 pupils; one hundred sing in the choir. Two other choral groups, the mixed choir, and girl's glee club, complete the choral program. One period in the school day is allotted to choral activities—a total of five periods in the week to portion out to three choral groups. Consequently, most of the rehearsal is done before and after school. In order to be eligible for membership in the A Cappella choir, each singer must not only demonstrate above average musical ability, but also above average scholarship and loyalty.

Recent appearances include concerts for the Kutztown State Teachers College; The School of Education,

New York University; The Divisional Convention of The Pennsylvania State Education Association; The Allentown Education Association and for various churches in the vicinity.

This year contemporary music was stressed, partly through affiliation with the National Federation of Music Clubs—the first high school vocal music department in the state to do so. The contemporary emphasis culminated in a concert on March 1st, 1955 called Music of America.

THE SCHOOL MUSICIAN expresses its highest regard for the A Cappella choir of Allentown High School. With more than 25 years of noteworthy performances, the thousands of young singers who have been part of this splendid choir can be justly proud of their accomplishments. THE SCHOOL MUSICIAN further salutes the choir for maintaining its high standard under the present director, and wishes continuing success for the next twenty-five years.

The Director

Probably no choral director in the country has a better knowledge of the quality of high school choral groups



Richard Neubert

in the United States than Richard Neubert, director of the Allentown High School A Cappella choir. In 1952-1953 Mr. Neubert traveled throughout the entire country on a Fellowship from the Ford

Foundation hearing more than a hundred high school choral groups in half a hundred cities. During his extended travels he talked with scores of choral directors about the problems of high school choral music, and the new ideas and insights he received from this exceptional opportunity are now incorporated in his teaching.

Mr. Neubert has been living with music all of his life. Both his father and his grandfather were music teachers. He engaged in orchestral activity from age seven to eighteen before entering New York University where he completed his Bachelor of Science degree in three years. He also

has a Master of Arts from the same school and is now engaged in doctoral work.

He plays the violin, piano, organ, trumpet, and saxophone. He studied voice with Harold Luckstone, violin with Paul Stoeving and Harold Malsh. He is an experienced orchestral conductor, having conducted both the Lehigh Valley Symphony and The Allentown Symphony in concerts. Presently, he is the organist and choirmaster, St. Michael's Lutheran Church of Allentown.

In music education, Mr. Neubert has worked with such eminent educators as Holles Dann, Dr. Vincent Jones and Luther Goodhart. He has had special training in choral conducting under Noble Cain, Hugh Ross, Father Finn, Arthur Bodansky and many others. He has studied orchestral work under Donald Voorhees.

THE SCHOOL MUSICIAN congratulates Richard Neubert on his many outstanding accomplishments. Such a continuous drive for self improvement is commendable, indeed, and the results are readily discernible when Mr. Neubert conducts any musical group. THE SCHOOL MUSICIAN also wishes to acknowledge Mr. Neubert's concern for American Contemporary Music. Such awareness of the present can only come from a thorough knowledge of the past. Mr. Neubert is to be congratulated for bringing a better understanding of this fine heritage to his many young high school students.

Repertoire

from Recent Concerts

Sacred

1. *Mass in G Major, No. 2*—Franz Schubert—available with orchestral accompaniment — Published by Broude Brothers.
2. *Presentation of Christ in the Temple*—Johannes Eccard—Published by G. Schirmer.
3. *Praise We Sing to Thee*—Haydn — Luvaas — #2015, Neil Kjos, publisher.
4. *Thy Word is Like a Garden*—Rhea — #1006, Edwin H. Morris, publisher.
5. *Oh, the Rocks and the Mountains* — John Work — #1614, C. C. Birchard.
6. *The Old Boat Zion*—Arr. by R. Dean Sure—#7780, J. Fischer and Brothers.
7. *Amazing Grace*—Charles F. Bryan, #8764, J. Fischer and Brothers.

Secular

1. *From Some Far Shore*—Wallingford Riegger, #81182, Harold Flammer.
2. *Monotone*—Norman Lockwood—#8, Neil Kjos.

3. *O, Sing Your Songs*—Noble Cain — #81154—Harold Flammer.
4. *These Are The Times*—Charles F. Bryan — #8558 — J. Fischer and Brothers.
5. *Holiday Song*—William Schuman — Published by G. Schirmer.
6. *The Marches of Peace*—Carl F. Mueller, #CM 6331, Carl Fischer.

The End



Book Reviews

"Books That Help"

A HISTORY OF POPULAR MUSIC IN AMERICA . . . By Sigmund Spaeth . . . (729 pp.) . . . Published by Random House . . . \$5.00.

Musical America has many voices and they speak from a great many altitudes. The composer of serious music contends that "the real me"—the true picture of music in America—may be ascertained only through an understanding of the relatively small output of the more serious forms of composition. Here the altitude is high and the musical atmosphere rarefied.

The folklorist claims that only by knowing the "songs of the people" can the student of American music come to understand his musical heritage. Here the folk song enthusiast insists that the down-to-earth, crude, unschooled expressions of the people—whether they be gem or junk—are the keys to discovering the essence of music in America. Here the altitude is low, and the soil is rich and black.

Then there are authorities, such as author Sigmund Spaeth, who find that the view from either high or low altitudes does not present an accurate picture of American music. The sights must be set on some other area—the popular music of the land. It is the lyric voice of the country—the singing of the popular songs—that gives true expression to the musical voice of America. Says Dr. Spaeth: "When one concentrates on what may be considered artistically significant popular music, the material proves so fascinating, so provocative, so stimulating, that one is tempted to place it far in advance of the serious American music, which has, at best, a limited audience and gives little indication of increasing it perceptibly in the near future."

With this point of view, Dr. Spaeth writes an enormously interesting book on the history of popular music in

America. Popular music, of course, is the music that the people have sung. The author starts with the story about *Yankee Doodle* and ends with *Step-pin' Out With My Baby*, and in a style that makes for good, exciting reading.

In addition, Dr. Spaeth has made a listing of popular American music, year by year from 1770 to 1948, that is probably the most comprehensive record in print.

This book, first out in 1948, is now in its fourth printing. For a volume that is constantly helpful both as reference material, and an argument-settler, this book should be in every school library. For a volume that will give many a "moment to remember", this book should be on the night stand of anyone who likes to sing.

* * *

ORGAN STOPS AND THEIR USE . . . by Reginald Whitworth . . . (117 pp.) . . . Published by Priman, 2 West 45th St., New York City . . . \$3.00.

At last here is a book about organ registration that the average choir director who doesn't play the organ can understand! So many times the local band director winds up with a church choir when he doesn't know a diapason from a flugelstick. Now he can get a book that not only introduces him to the mystery of diapason, dulciana, salicional, tierce, and all the other usual organ sounds, but also to the acoustical principles upon which organ pipes are activated.

For a long time, a book of this type has been needed and now that it is available, all stops should be pulled out to let everyone know about it.

* * *

HOW TO HELP CHILDREN LEARN MUSIC . . . by Madeleine Carbo-Cone and Beatrice Royt . . . (138 pp.) . . . Published by Harper . . . \$3.50.

The brochure says it completely and well: "In text and pictures, [this book] offers a valid, workable, and . . . fresh method for introducing children through play. . . . The program is presented in the form of games and activities, each designed to put across a specific musical idea or develop a particular musical technique."

Each musical problem—the clef, sharps, flats, rhythm, etc.—is taught through playing a game or an activity. A most unusual approach and one that should prove interesting and painless.

This is a brand new book, and the material in it really works. For new ideas and a way to teach music and have fun doing it, this book is well worth owning.

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By Walter A. Rodby

Choral Music with Band Accompaniment

Send all questions on Choral Music and techniques direct to Walter A. Rodby, 819 Buell Avenue, Joliet, Illinois.

There comes a time in the career of most every choral director when he gets to hankering for a piece of music with a nice, big band accompaniment. He wants a real curtain closer—a number that will sweep the audience off its feet—and what could be more effective for this purpose than to use the high school band to accompany the chorus.

So he gets a piece, rehearses both groups separately, and the week of the concert he puts them together for the first time.

Then it happens!

Never in all his life has he ever heard anything so loud as *that band*! Not only do the bandmen drown out the choir, but they play every phrase like it were "Marching Through Georgia." It sounded fine alone in rehearsal, but now, with the choir, the band sounds like a symphony of river boats in competition with the song birds on shore.

An experience like that can be quite shattering, and has caused many a choir director to avoid band accompaniments like they were a plague. Some of the more stubborn ones will try again, but it will be the same old story of bull versus the china closet.

The problem, of course, is one of balance, and the solution is a simple one. Mostly, it is a matter of adequate rehearsal. Only the finest and most experienced players can achieve a good balance right away. Even in a top notch high school or college band the player has a tough time sounding under the chorus right off. It takes a long time for the average player to get used to the *combined* sound. Consequently, when you are planning to perform a piece with band accompaniment, schedule at least three more rehearsals than you had intended. There's nothing wrong with the band that sufficient rehearsal with the chorus won't cure. The balance will take care of itself if you give them time enough to develop a whole new feeling of dynamic levels. But don't expect to do it in one rehearsal, it takes longer than that.

Most pieces with band accompaniment are the massed chorus festival type or concert-closer. Here are several that have merit:

CATHEDRAL CHORUS — (from "Slavonic Folk Suite"), SATB, Words by Bruce Houseknecht and music by Alfred Reed. Octavo #602, published by Charles H. Hansen. 25c.

Here is a neat switch. This music was originally a band composition "Slavonic Folk Suite" by Alfred Reed. Another band director, Bruce Houseknecht, conceived the Cathedral Chorus—one of the sections of the suite—as a moving prayer for peace. He wrote the words, and with Mr. Reed developed a splendid and singable vocal number that should become instantly popular for massed choirs with band accompaniment.

The music is splendid and the vocal arrangement well within the capabilities of even the most inexperienced choral group. There is a genuine church-like quality to the music, almost giving the feeling of incantation. The words flow naturally out of the music, creating the impression they belonged there all the time.

This piece is one of those rare compositions that has a natural male chorus sound inherent in the music. It should make an even better selection for male voices.

* * *

I AM MUSIC—for mixed chorus with band or orchestra accompaniment, words by Robert L. Shepherd and music by Ralph J. Hermann. Published by Educational Music Service, Inc., 147 W. 46th St., New York 36, N.Y.

This composition had its premier last August 9th at Macmillan Theatre on the Columbia University Campus in New York City by the combined Columbia University Teachers College and Orchestra. It was an instantaneous success, both with the audience and the singers.

The poem is one of those dramatic salutes to Music written with a fine ear for a lyrical phrase. The poetry builds an intensity until it literally shouts, "I am the spirit of the best that is within you, you praise and strive for the best that is within me. I am the soul of the Arts. For I Am Music For All!"

(Turn to page 46)

A. S. B. D. A. - POTENT FORCE IN THREE YEAR RECORD

By Arthur H. Brandenburg
"ASBDA—Editor"
1128 Coolidge Road
Elizabeth, New Jersey

The American School Band Directors' Association came into being from an idea that was talked about, formalized and acted upon by three school band directors, Dale C. Harris of Michigan, James C. Harper of North Carolina and Louis M. Blaha of Illinois, now deceased.

The original charter group of fifty-nine members met in its first convention at Cedar Rapids, Iowa in November, 1953. This first meeting was given over almost in its entirety to the drafting of a constitution and by-laws and electing the first set of officers. Those chosen were Dale C. Harris, President; Earl O. Arsers, Texas, Vice-President; R. Cedric Anderson, Iowa, Secretary; G. F. Patrick, Illinois, Treasurer; John F. Farinacci, Ohio; Dean L. Harrington, New York; and H. L. Lidstrom, Minnesota, Directors. Emil W. Puffenberger of Canal Fulton, Ohio and a large committee was charged with the responsibility of recruiting a select membership from every state.

At the second convention held in December, 1954, the membership had grown to well over three hundred, coming from forty states. At this second meeting, held at the University of Illinois, Urbana, a highly successful and profitable program was offered from which all who attended gained a great deal. Furthermore, with the friendly advice and moral support of Dr. Edwin Franko Goldman and Dr. Austin Harding, this organization was welded into a group of musicians dedicated to the express purpose of carrying forward a broad field of activity that would improve school bands. The Urbana meeting left no doubt about its high morale building qualities, for each man left with uplifted spirits.

It was unanimously decided to return all the first elected officials for a second term. Great confidence was expressed in their leadership, and it was felt that they were the best prepared to launch on a major project that seemed to claim the attention of all assembled. Many phases of school band work were discussed, but it was felt that the first efforts of this group should be in the direction of improving instruction on all band instruments. Ground work

was laid towards the production of an instrumental course of study for all instruments. Three specific projects are currently under consideration and progressing under three committees,—(1) drafting a Statement of Philosophy as to the place of band music in music education. (2) Surveying the A.S.B.D.A. membership relative to the best financial Budgets, Buildings, and Physical Facilities and (3) Ascertaining the best practices in scheduling the instrumental program. Arthur H. Brandenburg of New Jersey, P. H. Riggs of South Dakota, and Walter Sells of Ohio are heading the three committees respectively.

Great credit for leadership during the formative years of the American School Band Directors' Association has obviously been the dynamic and genial personality of its President, Dale C. Harris of Pontiac, Michigan. He, his supporting officers and Board of Directors have worked tirelessly to set the organization up on a firm foundation, and have now brought the group to its third convention in Detroit, Michigan. As this issue goes to print on November 25th, it is too early to relate what transpires. A full report will be given in the February issue, at which time the new officers will also be announced.

As A.S.B.D.A. Editor appointed for a term of one year, I wish to express to Forrest McAllister, Editor and Publisher of THE SCHOOL MUSICIAN, our official magazine, to Dale C. Harris, our President, our officers, and the whole membership my sincere thanks for the splendid cooperation extended. I extend congratulations to all the new

officials and best wishes for success in carrying on the important work of this organization. I trust the same fine spirit of helpfulness may also continue to the next Editor.

Our series of "A.S.B.D.A. Band of the Month" pictures has met with considerable approval and should continue. All pictures received after this issue goes to press will be turned over to the new Editor.

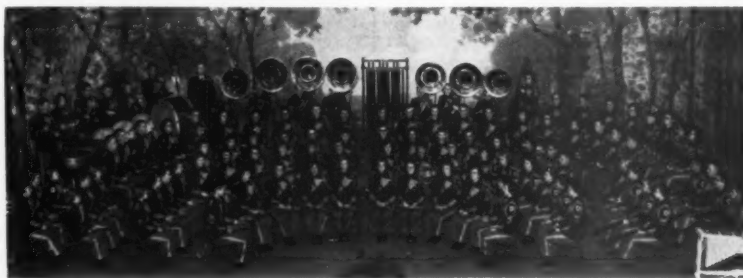
Gratefully yours,
(signed)—Arthur H. Brandenburg
A.S.B.D.A. Editor for 1955

Kimball To Offer \$200 For CSTG Contest

The Chicago Singing Teachers Guild, Chicago, Illinois, announces its nineteenth annual Prize Song Competition for the two hundred dollar award offered by the W. W. Kimball Company of Chicago. The award will be made for the best original song composition submitted by a citizen and resident of the United States of America, of the Dominion of Canada, or of any Central or South American Republic.

The prize will be awarded to the composer of the song declared by three judges outside the Guild membership as the best entry, and, if in the opinion of the judges it merits publication, it will be published by Carl Fischer, Inc., of New York.

Complete information and contest rules may be obtained from Dr. George E. Luntz, Director, The School of Music, North Central College, Naperville, Illinois.



"ASBDA BAND OF THE MONTH" . . . We honor the above 110 piece high school concert band from Spencer, Iowa. This band, under the direction of Mr. Robert W. Dean, has won first division ratings in the state for nine consecutive years. It has won further acclaim at numerous conventions and festivals. Director Dean served as one of the six men on the original organizing committee of the American School Band Directors Association and is now serving on several other prominent committees.



National Catholic Bandmaster's Association

By Robert O'Brien
President, NCBA

Notre Dame University
Notre Dame, Indiana

A Primary Intent

The NCBA page is the association's official, monthly, medium of expression and contact with members and the entire music profession and industry.

It is the duty of the column to publish official announcements, news, and photographs of the association members and their organizations.

The page is not to air the opinions of any one person but should reflect the overall picture of the NCBA membership.

The true spirit of the association comes from you, the individual member. We must know your ideas and your needs. The NCBA is your organization that serves in your behalf.

Send your ideas on all phases, pro and con, of our work for you. We want news items concerning your activities and projects.

A common reason expressed for not corresponding is that you, as an individual, are busy. The NCBA is composed of busy people. Each of us must sacrifice some time, even leisure time, to make our voice heard.

Marching Band Committee

By Mr. Gerald Schneider, chairman

Please submit football show ideas used last season to me at Notre Dame. I will compile them and mimeograph pamphlets to be sent to Mr. Schneider for national distribution.

It will take just a few minutes to comply with this request. The very idea of having yearly compilations of shows from all over the country at no cost to you as a member should be received with great interest.

It would be wonderful to be able to sit back about the first of July and be able to say that your 1956 football shows are ready to go. Most of us work from a week to week basis in the Fall. In many cases, because of the deadline, our formations and music arrangements suffer.

A nation-wide collection of shows available to you will serve many purposes. For one thing, such a collection

lets you know if you are leading or following a trend, it affords you stimulation in your planning, and reading many ideas you may evolve other ideas in your own show development.

Expand Membership

We must continue our growth if we are to maintain our position as the only representative Catholic band association in the nation. It is up to you, the individual member, to push our cause. Organize your area bandmasters for the betterment of the NCBA and all Catholic bands.

NCBA Honor Bandmaster

The NCBA page would like to honor Mr. Clarence Arsers, director at Gonzaga High School, in Washington, D.C. Relying on 35 years of experience in band leadership, which included the Chatfield High School band of Chatfield, Minnesota, a band with 15 straight years of championship titles, Mr. Arsers has put the Gonzaga band through 2½ years of intensive development. The Gonzaga band is evolving into an outstanding concert unit and is in constant demand in the Washington area. A unique feature of the band is its annual tour of parishes and civic groups in the area.

Mr. John T. Cordoue is the music moderator of the group. Through his enthusiastic support, Mr. Arsers has been able to work this group into a representative musical organization.

WHAT THE NCBA DOES FOR THE CATHOLIC BANDMASTER

By C. Howard Hornung,
Chairman, Membership Committee,
Ludington, Michigan

The National Catholic Bandmasters' Association is now well into its third year of existence. During this short span of three years, the organization has accomplished much toward achieving its goal set forth at the original conception in 1953. When this group first convened, its main objective was to establish the Catholic Band and Catholic Music on the highest possible plane. In order to approach band music from a Catholic viewpoint, we must first understand its spiritual and moral, as well as its cultural value. Our standing policy of raising the standards of both the band director and the

band will help to establish new and better musical organizations as well as keeping such programs in our parochial systems.

An important committee of the organization is that of the Catholic Band, its Place, Purpose and Problems in Catholic Education. Here appears to be the main difficulty of our many problems. The Public Schools are far ahead of the Parochial Schools in recognizing the value of music education as an important factor in developing future citizens. The Catholic School faces the problem of scheduling band successfully into their already-filled curriculum due primarily to the required religion courses added to a students' normal schedule. Many bands must practice outside of school time, thus competing with many other activities such as athletics, dramatics and the like. Financing the band program is another difficulty, due to the lack of state aid for parochial education. In order to have competent music instructors and the necessary equipment, music and uniforms, you must have sufficient funds available to maintain such a department. Unlike the athletic department which has gate receipts to support its program, the Catholic Band cannot survive upon its concert receipts to fulfill its obligations both to the student and to the school in a satisfactory manner.

Another committee is very active in teacher training, placement, and the curriculum of our Catholic Colleges. In order to raise the standards of musical instruction in our Catholic Schools, we must also look to the Catholic Colleges for their support in preparing better and more qualified band instructors. In most cases these institutions are altering their requirements to meet the needs of parochial education. Placement bureaus are also being organized to invite more Catholic teachers to remain in the profession of teaching music in our Catholic Schools, instead of entering public education as has been the case for too many years now. Our own organization lists a large number of Catholic Bandmasters now teaching in public schools due to the previous lack of placement, as well as the problems of salary, tenure and security found at present in the parochial schools. The NCBA has developed an excellent program of salary and tenure benefits now being presented to the Catholic Schools throughout the country for their approval. Every effort is being made to encourage the need and provision for better qualified music instructors in an effort to raise the standards of our bands in the parochial schools to the level now being sought in public education.

The NCBA now believes that the

ground work has been laid for the adaptation and pursuit of its goals. Our membership has increased to the extent now that practically every state in the union is being represented. We believe that every band director in the Catholic Schools should belong and take part in these activities which are grooming the Catholic Bands of tomorrow. Catholic bandmasters now teaching in public school systems are just as important to our growth and advancement as the members of the parochial schools—our main objective is the same. By virtue of our committees on literature, program exchange and marching bands, we are exchanging ideas which can be useful to each and everyone of us. The NCBA Summer Camp which has enjoyed two summers of great success is another result of our philosophy of Catholic Bands to maintain and encourage higher standards of music in our parochial schools.

These are but a few of the many activities and developments of the National Catholic Bandmasters' Association, and it is the aim of this organization to do our utmost to unite all the Catholic Schools, their bands and directors, as well as the Catholic instructors in public education, to take part. For further information concerning the NCBA, please contact C. Howard Hornung, Supervisor of Music, Ludington, Michigan, for membership details.

Tri-State Sets Dates for 24th Enid Festival

The 24th Annual Tri-State Music Festival will be held in Enid, Oklahoma May 10-12, 1956. The Festival is co-sponsored by the Phillips University Concert Band and the Enid Chamber of Commerce.

Events will be held for school orchestras, bands, choruses, drum corps, ensembles, and soloists. Selected personnel will make up a 350 piece band, 400 voice chorus, and 100 piece symphony.

Nationally known musicians will serve as adjudicators and guest conductors, as well as virtuosi and lecturers. Milburn E. Carey, Manager, is serving in this capacity for the 21st year.

The deadlines on entries have been announced as follows: Applications for Tri-State Band, Chorus, and Symphony is April 1st. Entries for Bands, Orchestras, Choruses, Drum Corps, Ensembles, and Soloists is April 12.

In 1955 Tri-State was conducted with 8,000 participants. Additional facilities and adjudicators make it possible to care for an even larger num-



This outstanding Gonzaga High School Concert Band from Washington, D. C., is conducted by NCBA member Clarence Arsen. A unique feature of the band is its annual tour of parishes and civic groups in the area.

ber of participants in a shorter time in 1956.

Tri-State participants come from 18 states representing all sections of our Country. For more detailed information relative to Tri-State, Address: Box 2068, University Station, Enid, Oklahoma.

Lynn Sams New Buescher Vice Pres.

Mr. O. E. Beers, President of Buescher Band Instrument Company, announced the appointment of Lynn L. Sams as Vice-President of Buescher effective November 2, 1955. Mr. Sams



Lynn L. Sams, new Vice President of Buescher.

recently resigned from C. G. Conn, Ltd. after being with them for 28 years.

Charles W. Greenleaf was previously an officer of C. G. Conn, but in August 1954 he withdrew from the Conn organization and subsequently sold his Conn stock. The Buescher stock formerly owned by C. G. Conn and other interests has been acquired so that the Buescher Company has again become independently controlled and operated by its officers and execu-

tives. The officers and executives of the Buescher Company are: Otis E. Beers, President & General Manager; Charles W. Greenleaf, Vice-President; Lynn L. Sams, Vice-President; Eugene R. Ong, Secretary-Treasurer; Lloyd K. Yoder, Ass't. Treasurer; Robert H. Helfrick, General Sales Manager; Walter Newcomer, Factory Superintendent; Paul Stutsman, Chief Engineer; Blake Manley, Chief Inspector; Harry Lenard, Purchasing Agent & Production Manager.

Mr. Sams stated that his previous knowledge of the efficient operation and management of the Buescher Company, their strong financial structure, their long record of excellent employee relationships, their genuine interest in making "musicians' instruments," and their sincere belief in good dealer relations and in a sound dependable policy of dealer distribution of Buescher products prompted him to seek a connection with Buescher after he decided to resign from Conn. Mr. Sams also stated that both Mrs. Sams and he are delighted to return to Elkhart as permanent residents and to again participate in community and civic activities. The Sams value highly and are most appreciative of the warm friendships of the many Elkhart people who made them feel that Elkhart was their home since their first arrival there some 28 years ago.

Mr. Beers stated that he believed that Mr. Sams' contacts and personal acquaintanceship with outstanding professional musicians, band and orchestra directors, music educators and retail music dealers, and his general knowledge of musical merchandise, added to that of Mr. Robert Helfrick, General Sales Manager, would greatly strengthen the Buescher organization.

**Deadline for All News
Is The First Of The
Month Preceding
Publication**

1955 MID-WEST NATIONAL ACCLAIMED "BEST YET"

Opening on Wednesday evening, December 7, with a brilliant concert by the very excellent United States Navy Band of Washington, D. C., the 9th Annual Mid-West National Band Clinic in Chicago was off to an auspicious start. Holding the concert by the distinguished U.S. Navy Band, conducted by Commander Charles Brendler, in the beautiful and spacious Chicago Opera House (seating capacity 3500) was a wonderful innovation because it enabled such a large number of interested directors, students, and friends to see and hear this famous service band.

All of the clinics and concerts in the following three days of the Mid-West were held, as usual, at the Hotel Sherman. With Dr. Raymond F. Dvorak as Master of Ceremonies, and Lee W. Petersen, Executive Secretary, at the helm, the varied array of inspirational clinics and concerts proceeded smoothly and efficiently on schedule. Registration of the some 4,000 directors and guests was supervised most charmingly by Miss Annette Wright of the Lyons Band Instrument Company of Chicago. The scores of band numbers were shown by micro-film by Dean and Mrs. H. E. Nutt of VanderCook College.

On Thursday morning, the state of Ohio held the spotlight. An excellent recital and clarinet clinic by George Waln of Oberlin Conservatory was followed by a splendid concert by the Carrollton, Ohio, High School Band. George Toot is the director, and Del Baroni the assistant director of this fine band which comes from a town of only about 2600 population. Guest directors were Ohio's George Waln, and the composers Paul Yoder and Forrest Buchtel.

The Thursday afternoon concert by the Joliet Grade School Band, directed by Charles Peters, left nothing to be desired. It was almost unbelievable to see those little Illinois lads and then to hear the superb quality of the music they produced. Guest directors were Bruce Houseknecht, director of the Joliet High School Band and Forrest McAllister, your editor of THE SCHOOL MUSICIAN and a former director of the Joliet Grade School Band.

The three Uniform Companies represented at the Clinic next held a most interesting panel discussion of "What the Well-Dressed Bandsman Will Wear in 1956, or Modernizing the Old Uniform". Participants were Bud Craddock of The Craddock Uniforms, Roscoe Davis of De Moulin Bros. &

Company, and William Stanbury of Stanbury & Company. This was followed at 4:00 P.M. by two clinics. Dean H. E. Nutt presented "Program Finales for Band and Chorus", most ably assisted in demonstrations by the Leyden Community High School Mixed Chorus and Band directed by Daniel Tkach and Sigurd Swanson. "The School Band—The Most Significant Contribution To Music Of The 20th Century" was the topic so aptly chosen by Dr. Raymond F. Dvorak who will direct the Golden Jubilee High School Band of 1956 at St. Louis.

Returning to the Mid-West on Thursday evening for its second clinic appearance, fittingly enough, was one of the best school bands from the Mid-West — the Mason City, Iowa, High School Band directed by Paul Behm. Theirs was a flawless performance and one of which all Iowans may well be proud. Guest soloist was William T. Gower of Colorado State College of Education. Guest directors were G. C. Bainum, Director Emeritus of Northwestern University Band, Frank Piersol, Iowa State College; Fred Ebbs, University of Iowa; Karl King of Fort Dodge; and F. E. Mortiboy of Davenport. After the concert, the premier showing of the film, "Marching Along With Sousa", produced by the University of Wisconsin, was a grand finale for a grand evening.

"The Three R's of Trumpet Playing"—Rafael Mendez and twin sons, Robert and Ralph, made early risers (perhaps unwilling) out of directors on Friday morning. All were agreed it was well worth the sacrifice. Harold Brasch of the U. S. Navy Band next presented a highly informative Baritone clinic at the same time that William Tietze of the University of Iowa was presenting something entirely new and very educational, "The Double Boehm System Clarinet." Two more clinics completed Friday forenoon. "How To Get Better Music for Bands" — a panel composed of Publishers, Howard Akers of Carl Fischer, Inc. and Neil Kjos of the Kjos Publishing Company; Composers, Dave Bennett and Paul Yoder; and Directors, Hugh McMillen of the University of Colorado and Clarence Shoemaker of the Downers Grove, Illinois, High School, created great interest. Don Malin, currently president of the Music Publisher's Association, served as Moderator. Four eminent University authorities revealed "Tricks That Click" as a climax on Friday morning. Participating in this

most interesting panel were Dr. William D. Revelli of the University of Michigan, Fred Ebbs, G. C. Bainum, and Al G. Wright of Purdue University.

The VanderCook College Concert Band of Chicago, directed by Richard Brittain, was first to appear on Friday afternoon with an excellent program of the best of the new band literature. Harold Brasch was guest soloist. Among guest conductors were Revelli, Wright, Bainum, Yoder, Buchtel, Walters, Caneva, Johnson, and DeCelles of Canada.

The very fine Flute clinic by Douglas Steensland, director of the Elgin, Illinois, High School Band, came next. At the same time was heard a splendid panel discussion "Give Music a Chance" by Dr. Benjamin C. Willis, Superintendent of the Chicago Schools, and Everett Kerr, Superintendent of the Blue Island Schools, with Howard Lyons as Moderator.

A most colorful Marching Band demonstration that was perfection to the minutest detail was presented by 48 members and majorettes of the Horace Mann High School Band of Gary, Indiana. This "floor show", for its intricacies might well justify the use of this title, was planned and produced by Mr. and Mrs. Kenneth Resur of the Horace Mann school, ably assisted in lighting and stage effects by their son, Ward. The afternoon closed with the Modern Music Masters' Installation under the supervision of Dr. Alexander Harley of Des Plaines.

The focal point of this year's clinic was perhaps the "First" All American Bandmasters' Band. A count showed that this band was made up of directors from practically all 48 states, and Canada as well. Rehearsed and conducted by Lieutenant Colonel William F. Santelmann, Retired, Leader of the U.S. Marine Band of Washington, D.C., this band demonstrated what can be done in four rehearsals. The roster looked like the pages out of "Who's Who", so no names will be mentioned here except to acknowledge the painstaking work of John Paynter of Northwestern University, who was in complete charge of organizing the rehearsals. After the concert, the well-known artists, Vincent Abato and Daniel Bonade, entertained in an excellent clarinet-saxophone clinic-recital.

As the final day of the clinic dawned, the stage was taken by the Norman, Oklahoma, High School Band directed by William C. Robinson. This band has repeatedly won highest honors and nobly upheld its good name in its Mid-West performance. Alan Abel, Principal Percussionist of the Oklahoma City Symphony Orchestra, appeared as Tympani soloist. Guest

Directors were Dr. William D. Revelli, G. C. Bainum, Charles Minelli of Ohio State University, and Composer Austyn R. Edwards.

Last, but not least, on the concert schedule was the Barrie, Ontario, Canada, Collegiate Institute Band directed by W. Allen Fisher. This band, too, was playing a return engagement with the Mid-West, having first appeared in 1952. Suffice it to say that only the best are honored with a second invitation, and this band was certainly worthy of the honor. The trumpet virtuoso, Rafael Mendez, was guest soloist. Among Canadian celebrities who appeared as Guest Directors were Dr. Leslie Bell of the nationally famous Leslie Bell Singers; Captain James Gayfer, Director of her Majesty's Canadian Guards Band; and J. Allan Wood of the Metropolitan All Brass Band of Toronto.

As usual, a lavish pre-holiday banquet was served as the Grand Finale of the four-day convention at noon on Saturday. Hosts of the banquet were the three Uniform Companies displaying and participating in the Band Uniform Panel: The Craddock Uniforms, De Moulin Bros. & Co., and Stanbury & Co. Dr. Raymond F. Dvorak served as Master of Ceremonies. Edwin M. Steckel, Musical Humorist, Executive Director of Oglebay Institute of Wheeling, West Virginia, was the banquet speaker.

And so the 9th Annual Mid-West National Band Clinic drew to a close—another huge success in every way. Already plans are under way for an even better than ever convention, if such is possible, in 1956 to celebrate the 10th Anniversary of the Mid-West National Band Clinics. Save the dates December 5, 6, 7, 8, in 1956 for the musical treat of the year. The February issue of *The SM* will carry a fine array of pictures taken at this year's clinic. Be sure to watch for them.

Purdue Field Shows Available on Film

Al G. Wright, Director of Bands at Purdue University, has announced the availability of films of the 1955 Purdue Marching Band. These films were taken at the pre-game and half-time performances of the Purdue "All-American" Marching Band during the entire football season.

These films are in 16mm color and sound. A Teaching Guide accompanies each film. These films may be obtained by writing Prof. L. D. Miller, Audio-Visual Aid Department, Purdue University, Lafayette, Indiana. A charge of \$1.00 is made when these films are borrowed by schools outside the state of Indiana.

FIRST ANNUAL BAND BETTERMENT ASSOCIATES CLINIC CONSIDERED GREAT SUCCESS BY DIRECTORS

The First Annual Band Betterment Associates Clinic, held at Manhattan Center, New York City on November 25 and 26 was considered a great success by the more than 500 high school and college band directors who attended. Perhaps the clinic may best be described by a news article which appeared in the New York Times on Saturday, November 26th:

"Nearly 250 earnest young musicians in dazzling bandmen's uniforms were the stars of a two-day 'band Betterment' program that began yesterday on the stage of the Manhattan Center.

"The program will continue there at 9 o'clock this morning with a concert by the Grade School Band of Joliet, Ill., and at 11:30 with a program by the Ithaca (N. Y.) College Concert Band.

"These young musicians together with the High School Band of Lebanon, Pa., which played yesterday afternoon, make up three of the most noted school bands in the country.

"Yesterday afternoon, in contrast to the stageful of serious-faced, disciplined youngsters, the auditorium was peopled by little groups of relaxed and convivial band directors, some listening intently, some examining the commercial exhibits to the rear of the hall, some exchanging shop talk with their hosts.

"The hosts to the band directors are representatives of twenty-three companies, largely music publishers, but also purveyors of band instruments and band uniforms.

"Grouped together as the Band Betterment Associates, the companies hope, a spokesman said, to establish annual demonstrations of band performances and band materials in the East that may eventually rival the giant 'band clinics' held yearly in the Midwest.

"By cultivating such clinics here, the companies also hope to help raise the standard of school bands. Among music educators it is generally admitted that average school band standards in this part of the country do not equal those in the Midwest.

"As an extra stimulus to all concerned, the Band Betterment program included a concert last night by a professional band under the direction of Morton Gould, Ferde Grofe, Robert Russell Bennett and Leroy Anderson.

"The master of ceremonies for the

two-day program is Dr. Sigmund Spaeth."

The Joliet Grade School Band under the direction of Charles S. Peters received its greatest recognition when the 500 directors gave the group a six minute standing ovation at the close of their performance.

The officers of the Band Betterment Associates have already started plans for the 2nd Annual Clinic to be held in late 1956.



"Room for one more". Colonel George S. Howard, Conductor of the U. S. Air Force Band is shown in his newly acquired car, a German made Isetta which is reportedly the only one of its kind in the United States. Unique in many respects, the car has a swinging front door entrance, is capable of getting 70 miles on a gallon of gas and has a top speed of sixty miles per hour. Another unusual feature of this one cylinder, one spark plug, air cooled machine is that it can be parked either parallel or perpendicular in any parking space.

All Eastern Band and Instrumental Clinic

The U. S. Naval School of Music, Washington, D. C., has announced February 3-4, 1956, as the dates for the "All Eastern Band and Instrumental Clinic".

As the official training activity for Army and Navy musicians, the U. S. Naval School of Music has planned a two-day educational and musical event designed for high school and college band directors, as well as instrumental teachers.

In addition to the Navy and Army instructors at the U. S. Naval School of Music, who will conduct the sessions at this Clinic, Mr. Don Gillis and Mr. Frederick Fennell will be on board

(Turn to page 54)

TEEN-AGERS SECTION



By Judy Lee, Teen-Age Editor



"Like Teacher, Like Student" might be the story of Mr. Leonard Smith's outstanding protégé.

America's True Story of "Young Boy Makes Good"

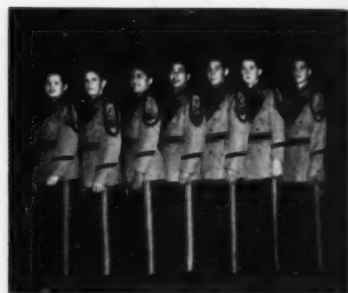
It was in 1939 that David Zauder found himself in a concentration camp. He was taken from his home in Krakow, Poland when Germany invaded this country. His parents died in these camps and his only brother disappeared. Some how the boy survived only to endure a death march in 1944 that went halfway across Germany and lasted four months. The recollections are grim and hard to remember but several events stand out. Such as finding his brother in the same march, little food, the massacre of those falling behind. Eighty miles from Frankfurt the pitiful group was rescued by American soldiers. David went to the Red Cross who located his mother's sister in Detroit. Mrs. Lillian Markle brought him to this country and he is still living with her.

When young David entered Band-leader Leonard Smith's studio in the spring of 1946, there was little to applaud about. The skinny frightened refugee orphan aroused a compassion in Mr. Smith that has made a musician's reward possible. David has signed a contract to play the first trumpet with the Boston Pops Orchestra. But the way wasn't easy. David couldn't speak English, couldn't play the trumpet, couldn't pay the customary fee, and most important to Mr. Smith—couldn't smile. But there was something about him that brought Mr. Smith to teach him free of charge. They also worked on English from a

music book. David recalls that Mr. Smith taught him how to be a human being and how to smile again.

After his graduation in 1951, David passed an audition for the West Point Band and enlisted in the army. He was discharged last June. In the off-period from his 13-week season with the Boston Pops he intends to study electrical engineering at Wayne University "just in case I don't do too well with music."

I know all you teenagers wish David all the luck in the world and know he will do very well in music and climb the ladder of success rapidly and well. "Good luck" David.



Here are the band officers of the University City, Missouri high school band. (l to r) Susie Mason, Sec., Robert Stewart, Band Manager, Eugene Baum, Lib., Alan Kraus, Pres., Ed Dreyfus, V. Pres., Carl Dennis, Uniform Mgr., Channing Horner, Lib.

University - City Band Features Highlights

Another newcomer to the Teenage Section is the Band and Orchestra Association of University City, Missouri. Their staff is headed by Harold L. Hiller who has been with this organization for the past two years. The school enrollment is eight thousand with one senior high, two junior high and nine elementary schools. To meet the demands of such a group that are quite musically inclined there is a music staff of ten members which are well qualified and work well as a unit. There are five vocal teachers and five instrumental teachers. They take care of all the music in the schools of the district.

Recently the school board purchased

new uniforms for the band. This organization will be the host band as well as the host school for the 150 piece National High School Band for the MENC convention to be held in Saint Louis this year. University City has consented to house the members of this band, and all of their facilities will be turned over to the MENC for rehearsals and such. It will be a great honor to have Dr. Harding and Dr. Dvorak at University City to work with this group. Many events are being planned both social and otherwise for this National Band and it certainly looks like it will be a huge success.

The Band is proud to boast of their majorettes and flag bearers. They have really been an asset to this organization in the football show that they put on. The interest and determination to do the best they can in their art makes them outstanding and a true help to the overall picture of the band. The University City marching band performed at nine games in the football

season and will continue to perform throughout the year. Judy Keller is the specialist of the group and puts on many demonstrations. The girls also perform at basketball games and really put on a fine show.

Lenoir Adds European Students to Band

The high school band from Lenoir, North Carolina, has this year added two students from Europe who are spending a year studying in the United States. Christl Friederici is from Germany and her year in Lenoir High School is sponsored by the Lenoir Kiwanis Club. She plays flute in the Lenoir band. Marketta Waris is from Finland and her year in Lenoir is sponsored by the Lenoir Rotary Club. She is a bass clarinet player in the band. Christl had studied piano in Germany but had not previously had



Here we see Christl Friederici of Germany and Marketta Waris of Finland with their band director, Captain James C. Harper who is this year's president of the American Bandmasters Association.

any flute instruction. Marketta had not studied music at all before she came to the United States. Both are honor grade students in their academic studies and both have been elected

(Turn to page 52)



three distinguished names

The "Leonard Smiths" and "Byron Autreys" of the future have yet to be discovered. But whoever they are, the instruments they play will be an important factor in determining their success. That's why it is so important to choose a cornet like the Martin . . . an instrument whose every tone is perfectly defined. One that has true cornet quality throughout all registers, and is especially responsive in the high range. These are advantages which result from the special care given each Martin from first operation to shipping. They are advantages that distinguish Martin as the finest of brass instruments . . . for artists of today and tomorrow.



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By Karen Mack
Pen Pal Club Coordinator
THE SCHOOL MUSICIAN
4 East Clinton St.
Joliet, Illinois

Hi Pen Palers,

How did you enjoy your Christmas? Mine was really joyful. I got so many nice things and to top it all off I got an awful lot of new pen pals. I'll start right off and name them.

Dear Pen Palers,

I play the flute and piano. I would like very much to join the Pen Pal Club. I would like very much to have pen pals from all over the world. I would write to every one of them. I am 11 years old.

Your friend,
Susan Avert
119 S. Crosby Street
Tulsa, Texas

Dear Karen Mack,

I understand that it is possible to become a member of the S. M. Pen Pal Club. I would like to join very much. I am a seventh grader and I am 13 years old. I like to sing.

Please send me an official Pen Pal Membership Card. I would like to hear from girls and boys of various states and countries.

Pearlester Clemons

This is one of the many letters that I received from a group of students in Arcadia, Florida. Here are their names and addresses:

Pearlester Clemons, 109 South Manatee, Arcadia, Florida.
Regona Allen, 3 Alabama, Arcadia, Florida.
Thomas C. Hollimon, 222 Court St., Arcadia, Florida
Edward Thomas, 322 Grodon St., Arcadia, Florida.
Izel Eugene Tice, 101 Manatee Ave., Arcadia, Florida.
Betty Clemmons, 302 S. Lee Avenue, Arcadia, Florida
Carolyn Alford, 305 Citrus Avenue, Arcadia, Florida
Willie Mae Tyson, 618 Barnd Street, Arcadia, Florida
Lou Ida Lee, 310 Watson Ave., Arcadia, Florida
James Eli Monrol, 215 Alabama Ave., Arcadia, Florida

Rena Pearl Perry, 618 Dade Ave., Arcadia, Florida.
Lucretia Perry, 618 Dade Ave., Arcadia, Florida
Lindsey Hemmings, 322 West Pine St., Arcadia, Florida
John Jackson, 133 So. Orange St., Arcadia, Florida
Herman Williams, 212 Citrus Avenue, Arcadia, Florida
Joel Elvin Manuel, 337 So. Orange Avenue, Arcadia, Florida
Emmett Lagrant Mosely, 226 So. Lee, Arcadia, Florida
Morris Stewart, P.O. Box 342, Arcadia, Florida
James Morrison, 106 Gordon St., Arcadia, Florida
Bobby Leon Ware, 209 So. Orange St., Arcadia, Florida
Sharon Redden, 118 South Baldwin Avenue, Arcadia, Florida
Edward Blanden, 314 Gordon St., Arcadia, Florida
Lois Copeland, 842 West Pine St., Arcadia, Florida
Salathiea Morrison, 108 Watson Ave., Arcadia, Florida
Lee Ernst Blanden, 314 Gordon Ave., Arcadia, Florida
C. O. Whitfield, Jr., 313 So. Orange St. Arcadia, Florida
Mable Childs, 144 South Orange St., Arcadia Florida
Madelyne Summers, 1204 Magnolia St., Arcadia, Florida
Celes Carol Tackson, 230 So. Orange St., Arcadia, Florida
Mizells Hollimon, 222 Court Street, Arcadia, Florida
Hazel Redden, 212 Citrus Ave., Arcadia, Florida
Lola Mae Stewart, Arcadia, Florida
Joe Lance, 130 Bay Street, Arcadia, Florida

Those are all the names and I hope that you members will write to them and make them feel welcome.

Dear Karen,

I would like to join your S. M. Pen Pal Club. The instrument I play is the flute. I play first part in band and orchestra. I also sing second part in the Girls Glee Club. The reason why I like music is because I guess I just like it. I am thirteen years old. And will you please send me an official membership card.

Yours truly,

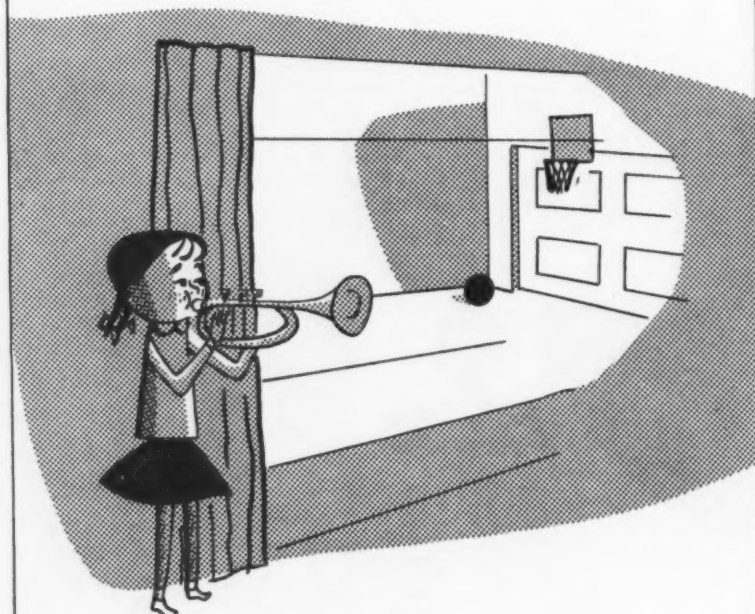
Jeanette Wade

P.S. If possible will you please send me a picture of yourself. I almost forgot to tell you that this is my first year in taking THE SCHOOL MUSICIAN. I think I will enjoy it and take it next year too. Sorry I didn't have any picture to send. When I get some I will send one.

* * *

Well kids I hope you will make

LITTLE GRACIE NOTE



FRY

THE SCHOOL MUSICIAN

these new members feel like they're at home. I'd like to hear from you kids and let's see how many kids we can get to join the club.

Your Pen Pal Club Coordinator,
Karen Mack



BY KAREN MACK

Decca Top Tune Review

Hi there Hep Katz,

How's all the new razzle-dazzle and sweet music coming along. Fine I hope because I have a whole new bunch for you and I hope that you will all like them.

Georgie Shaw . . . "I Can Tell" . . . "Bango Woogie" . . . Georgie sings a beautiful love story in the first tune but man does he ever go to town in the second one. The orchestration is cool too.

Skip Farrell . . . "Without A Girl" . . . "So Dear To My Heart" . . . The orchestration and Skips voice really makes this record dreamy. They are just right for dancing.

Peggy Lee . . . "He Needs Me" . . . "Sing A Rainbow" . . . Peggy's sweet soft voice seems to do so much for this record. Both tunes are from "Pete Kelly's Blues".

Bill Haley and his Comets . . . "Razzle-Dazzle" . . . "Two Hound Dogs" . . . If any of you Hep Katz want a good jitterbug record this is it. Bill and his Comets can do things to a fast number that Liberace can do to a slow one.

Gary Crosby . . . "Give Me A Band And My Baby" . . . "Yaller Yaller Gold" . . . Gary does a real swell job on both tunes. They are real gone Dixieland pieces.

Kitty Kallen . . . "How Lonely Can I Get" . . . "Sweet Kentucky Rose" . . . Kitty's sweet sentimental voice sets this record off just right. You all know how she sings and you'll all want to get this record.

Mills Brothers . . . "Mi Muchacha" . . . "That's All I Ask Of You" . . .

All of you Mumbo katz will want to get this record. The Mills Brothers do things to these tunes that no other singers could do.

Ella Fitzgerald . . . "A Satisfied Mind" . . . "Soldier Boy" . . . Ella has a sad story to tell you in the second piece but in the first has really something to sing about that will make you think.

Decca 33 1/3 LP Records

I would like to introduce to you Decca's latest project. It is an unusually colorful one, for it has an international range. It is called the "Holiday Series". The title well explains itself, and indicates its geographical as well as musical scope.

The first nine albums in this series include musical Holidays in Paris, Vienna, Rio, Havanna, Italy, South America, Hawaii, the West Indies, and the Alps. Each album has a characteristic art cover and a descriptive liner which gives the background and something of the history of each place. The music, of course, is not only appropriate but suggestive of the lure of "far away places and strange-sounding names".

Famous orchestras interpret the authentic melodies of each locale — dances, ballads, folk-tunes, classical high-lights, even calypso songs. The great variety of effects and the beauty of performance create a mood which is not only enchanting but exciting.

Wisconsin Girl Wins T&D Grand National Award

Sincerity and Simplicity Principal Factors in Judges' Decision

A 48-word explanation of why she likes to play the violin has won for Judith Berigan of Madison, Wisconsin, awards with a face value of \$700 — a price per word that the world's most celebrated author might envy.

Judy was declared grand prize winner in the nationwide series of end-the-sentence music contests promoted by Targ & Dinner, Inc., whose annual promotions have become an industry tradition. As winner of the national award, she has received from T&D a \$500 U. S. Government Bond. As winner of the local contest sponsored by the Ward-Brodt Music Company of Madison, she has received a violin valued at \$200.

Following precedent, sincerity and simplicity won out over fancy words and stilted phrases in capturing the fancy of the judges—G. C. Crain, Jr., head of Advertising Publications, Chi-



Charles M. Faulhaber, president of Ward-Brodt Music Company extends congratulations to Judith Berigan on her good fortune in winning a coveted violin, along with best wishes for a long, happy musical career.

cago; Alan Sturdy, Director of Publications, Chicago Association of Commerce & Industry, and Robert B. Ross, editor, Dartnell Sales Service, Chicago. In thought and words, Judy's entry was the natural, unaffected statement of a bright, wholesome American girl:

"I've had five lessons this summer on a school instrument and the whole family is humming. A violin has a rich mellow tone, and you CAN take it with you . . . I'm just finding out what mom and dad already knew—making music is even more fun than listening."



This fine looking group of students is the quintet from Dallas, Texas. They are members of the Rusk Junior High School Woodwind Quintet. They are left to right, Virginia Starnes, Becky Ward, David Carter, John Mangrum, David Winn.

Two Woodwind Quintets Meet at Concert

One woodwind quintet to another was the general atmosphere at recent Dallas performance of the Chicago Symphony Woodwind Quintet at Mac Farlin Auditorium in Dallas, Texas.

(Turn to page 50)

as the wi



The Leblanc Cornet



The Leblanc Medallion Trumpet



the wig is bent...

This is somebody's boy.

And he's a little scared. The contest he's packing for is important, and his first. But what excitement—his clothes are spanking new, his hair freshly trimmed, loud Christmas pajamas carefully packed in Uncle Fred's bag, and in his pocket, "just to rattle", is a crisp \$10 bill no one knew Mom had. And most of all, there's his Leblanc.

We wish we could go along. From the wings we'd watch our boy relax and feel his confidence grow as he puts his Leblanc through its paces—and thrill to its inimitable tone in this excited, inspired setting of youth.

The voice of a Leblanc is a familiar sound in many places—in the great symphony halls, on the screen, T.V. and radio, wherever great artists perform. But there is a special thrill for us to see and hear our great Leblanc in the hands of a youth. For he is true heir to a great heritage—to a tradition of instrument making which puts Music ahead of material interests.

To us the golden dream of youth is precious coin.

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A new year lies before us. We can choose to travel the same old uneventful path or we can follow a new exciting highway. Many music educators have discovered that the Modern Music Masters Society has helped them immeasurably to achieve a successful student-motivated, music program. Many opportunities are open to Tri-M Chapters for wider musical service to school, church, and community.

Tri-M An Honor Society

Many schools have so many clubs and organizations that members feel "clubbed to death". Tri-M Chapters will not add to this confusion *because* the main objective of the Society is to recognize and honor those students doing meritorious work in music. The number of meetings, activities, and programs is left to the discretion of the faculty sponsors of each local Chapter. In many schools our sister organization, the National Honor Society, limits its activity to semi-annual initiation ceremonies. Modern Music Masters does, however, provide opportunity for educational and social activities and recommends them whenever practicable.

Chapter of the Month

Chapter #175 at Saint James H.S., Alexandria, La., has been chosen "Chapter of the Month" for January because of its fine and varied program. This Chapter recently sponsored an operetta, "The Belle of Barcelona," and appeared in recital at State Colony Training School. All active Tri-M members serve as cadet supervisors in the music department, each cadet supervising a beginning student in piano or a band instrument. The Chapter uses outside judges, however, in auditioning apprentice members.

The Chapter's biggest future project is supplying the membership for their school's a cappella choir which leaves on Easter Sunday for a concert tour of three states. J. Herman Friedman, Chapter sponsor, will direct the choir in more than a dozen concerts. The Rev. Leo J. Kettl, co-sponsor, will accompany the choir as organist. Congratulations to Chapter #175.

Chapter News Parade

Members of Chapter #183 at Colegio Guatemala in Guatemala City, Central America, are now returning to school after enjoying their vacation during November and December, instead of July and August as is customary here in the United States. The student officers are planning the Initiation of apprentices to be held later this month.

Chapter #118, Grand Island Sr. H.S., Grand Island, Neb., took the entire Modern Music Masters choir to the Nebraska State music meeting where they sang a group of Romberg songs. A number of their 52 active members assisted with the initiation of the Chapter at Shelton H.S., Shelton, Neb.

Members of Chapter #93, Antioch, Ill., have compiled a calendar of all future musical events at the school and in the community and are sending copies to all club and organization chairmen.

Providing music for five church weddings and hymns for several masses are services rendered by members of Chapter #123, Providence H.S., San Antonio, Texas. A committee keeps the Tri-M bulletin board up-to-date at all times.

Since everyone likes ice cream, Chapter #20 at Myrtle Creek, Ore., holds an ice cream sale every Friday to fi-

nance their operetta which will be given this month.

Chapter #45 of Feldon, N. Car., recently held a joint initiation with their Junior Chapter #6 and are now making plans for presenting the popular "Womanless Wedding."

Mrs. A. D. Steed, assistant accompanist for the Amarillo Symphony Orchestra, who is active in local radio and TV programs, has been honored by Chapter #81, Amarillo, Texas, for her 25 years of musical service to the school and community. She was presented with a jeweled key and a life membership card.

Chapter #9 of Jonesboro, Ark. is writing letters to neighboring schools asking them if the Chapter can be of any service in helping them to organize Tri-M Chapters.

Alice Hinojosa, secretary of Chapter #179, Blessed Sacrament H.S., San Antonio, Texas, reports that the Tri-M sings the High Mass on Fridays and staffs two area parishes with organists.

Tri-M Top-Notcher

James Robert Kendig, better known as Bobby, has been selected for "Tri-M Top-Notcher" for January. He is



Bobby Kendig

a member of Chapter #136 of Jackson H. S., Jackson, Tenn. He has been a member of the high school band for eight years and is considered one of the best drummers in western Tennessee. His school activities include: president of the National Honor Society; member of the Student Council; president of the Concert Band. Last year he was selected as the "best-



Some of the 50 enthusiastic members who attended the first annual conference of the Oregon Association of Modern Music Masters are shown at the luncheon. Robert Lenneville, sponsor of Chapter #20, Myrtle Creek, was elected as the State Chairman of the Association to serve for the next two years. A State Tri-M Constitution was adopted, State Student Officers elected, and ten committees formed to carry out the State Association activities.

all-around-boy" at the band camp. He also sings in the church choir and is often called upon to lead devotions at church affairs. He plans to enter college and prepare himself for the ministry, according to Ann Phillips, Chapter secretary. Congratulations, Bobby!

Meet the New Chapters

Charters have been issued by the national office for new Chapters at the following schools: Pendleton Sr. H.S., Pendleton, Ore., sponsor J. G. Kepley, co-sponsors, Bruce Wilhelmson and Robert K. Henson; La Porte H.S., La Porte, Ind., sponsor, Guy F. Foreman, and co-sponsor, David Simpson; St. Stanislaus H.S., Cleveland, Ohio, sponsor, Sister Patricia, and co-sponsor, Katherine O'Keefe; Statesville H.S., Statesville, N.C., sponsor Mrs. Margaret Muse, and co-sponsor Gerald Bryant; Medical Lake H.S., Medical Lake, Wash., sponsor, Wayne Ball; Brookings - Harbor H.S., Brookings, Ore., sponsor, Clarence M. Dial; Moore H.S., Moore, Okla. (both a Junior and a Senior Chapter), sponsor William R. Porter, co-sponsor, Mrs. Jane Griffith; John F. Hodge H.S., St. James, Mo., sponsor, Isabelle Estes, and co-sponsor, Mrs. Alice Smallwood; Dwight H.S., Dwight, Ill., sponsor, Joseph C. Ciontea, and co-sponsor, Marilyn Splear; North Miami H.S., North Miami, Fla., sponsor, Robert D. Alexander.

Recent Initiations

The national office has announced that initiations have been held recently by the following chapters: #136, Jackson H.S., Jackson, Tenn.; #90, Margaret Brent H.S., Helen, Md.; #159, Shelton H.S., Shelton, Nebr.; #40, Potosi H.S., Potosi, Mo.; #105 (Junior), Wilmot School, Deerfield, Ill.; #176, Tustin H.S., Tustin, Calif.; #67, North Kansas City H.S., North Kansas City, Mo.; #128, Salem H.S., Salem, Mo.; #111, Waukegan Twp. H.S., Waukegan, Ill.; #190, Wauwatosa Sr. H.S., Wauwatosa, Wis.; #26, Mount Ayr H.S., Mount Ayr, Ind.; #90, Windom H.S., Windom, Minn.; #79, Crispus Attucks H.S., Indianapolis, Ind.; #23, Yakima Sr. H.S., Yakima, Wash.; #166, Messick H.S., Memphis, Tenn.; #3 (Junior), Mount Ayr School, Mount Ayr, Ind.; #202, La Porte H.S., La Porte, Ind.; #155, Marshfield H.S., Coos Bay, Ore., and #124, Ft. Vancouver H.S., Vancouver, Wash.

Correspondence Invited

Anyone desiring a copy of the brochure, "What a Tri-M Chapter Will Do for Your Music Education Program", is invited to write to Modern Music Masters, P. O. Box 347, Park Ridge, Ill.



Griff O'Neil wins 2 Baton Championship.

Griff O'Neil of Texas Wins Baton Championship

E. J. Farnsworth of the Alamo Chamber of Commerce was proud to present to Griff O'Neil at half-time ceremonies at the Pharr-San Juan-Alamo football stadium, an inscribed diamond baton belt buckle for bringing world fame to Texas and the school. Griff won the world title of Junior Boys 2 Baton Championship at the International Contest held in Pittsburg, Pa. in Sept. He had previously won State Championship for two years at Dallas, Texas and 2nd in National competition for two years at South Milwaukee, Wisc. before competing for world title. At present he has 40 trophies and 33 medals he has won throughout the United States in competition. Griff is feature performer for the Pharr-San Juan-Alamo Senior Band and plays saxophone in the High School Swing Band under the direction of Mr. David Gamboa.

Goldman and Harper Honored at Dinner

The North Carolina Bandmasters Association gathered at a testimonial dinner at Greensboro, North Carolina to honor Captain James C. Harper, director of the Lenoir High School Band and President of the American Bandmasters Association. After the banquet a concert was staged by the Greensboro High School Band in the high school auditorium at which Dr. Edwin Franko Goldman of New York City and Captain Harper were the guest conductors.

Captain Harper was honored at the banquet because he is the first North Carolinian to receive the honor of being president of the American Bandmasters Association and the first high school director to become president.

The high school band members held

a banquet for Dr. Goldman the evening preceding their concert. This was after a strenuous rehearsal but everyone had a wonderful time. Miss Diana Harmon was toastmistress.

Band Directors and ABA members from numerous states attended the affair to make it a huge success. The Lenoir High School Band was thrilled to be under the baton of such an outstanding man as Dr. Goldman and that their director should receive such honors.

Instrument creates large interest at exposition

Not too long ago there was held the famous South Portland Family Exposition held in the same city of the state of Maine. The Clements Music Company claims that the music exhibitions there created much interest.

The uncountable crowds jammed the



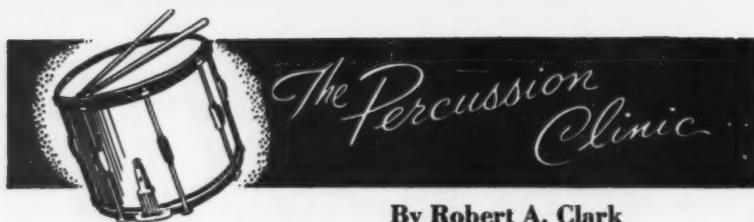
Shown l. to r. are Mr. Richard Barbour, Director of Instrumental Music, South Portland Public Schools, South Portland, Maine; Mr. Bud Doty, representative of the Carl Fischer Musical Instrument Co., Inc., New York, N. Y.; Paul Hahn and Margaret Moorill of the South Portland High School Band. The Clement Music Company display at the South Portland Family Exposition.

exhibition to see and try out the musical instruments. But this is rightly so since music is the universal language and every one would like to be able to speak it.

Mr. Bud Doty of the Carl Fischer Musical Instrument Company, New York, New York, was on hand to demonstrate the instruments and answer inquiries from the questioning groups of people. The high school age students from musical groups were especially interested and found the instruments especially delightful.

IMPORTANT

Send all letters, pictures, write-ups to:
THE SCHOOL MUSICIAN
Judy Lee, Teen-Age Editor
THE SCHOOL MUSICIAN
4 East Clinton St.
Joliet, Illinois



By Robert A. Clark

Send all questions direct to Robert A. Clark, 210 Parkview, Plymouth, Mich.

Hi percussion friends! Do you know who is the most unpopular fellow in our house on New Year's Day? Me! Why? It's because I'm the only one in our family who enjoys every minute of the heavy dose of football so generously offered by the television networks the first day of every year. The competition is superb with great football machines fighting for gridiron supremacy. You have probably observed that the competitive spirit doesn't end with the teams. I've always been impressed with the intensity of spirit displayed by the magnificent college bands as they vie for the favor of the vast television audience.

And speaking of competition—how does one avoid it? Can't escape it because it is part of our lives right from the crib to adulthood. Yes, every phase of our lives seems to include moments of sometimes fierce competitive struggle. I have always embraced the theory that one can build a tough-

ness for the inevitable hard knocks that life brings through an exposure to a competitive climate. Such an experience can be had through participation in the solo and ensemble festivals that come up every Spring in most States. This is friendly competition at its best. Participation means hard work but the experience of meeting students from other schools, comparing notes with those students, and having a day of pure fun is well worth any expenditure of effort that you might put forth. Besides these advantages, the competitive incentive can only serve to improve your level of performance, win or lose . . . and this I think is a pretty good end result. I'm urging all of you to give it a try this year . . . how about it? If you feel

insecure in going it alone in a solo venture, then team-up with your fellow percussionists and form a drum ensemble. Let's begin preparations now!

Traditionally, there are three phases of performance for which the snare drum entrant must be prepared, execution of designated rudiments, sight reading, and the performance of the solo. First, the drummer must be ready to demonstrate the rudiments specified. Some states specify very clearly which rudiments shall be performed and the mode of performance. You may be asked to play the rudiment in question as a finished product or in the traditional exhibition style (open and closed). During my exciting days in festival competition, the choice of rudiments was left to the discretion of the judge. All of the entrants made it a point to be on hand to hear the first soloist so that they could scurry back to the warm-up rooms and work like demons on those rudiments. Poor fellow who was listed first was a dead duck if he didn't know them all. Regardless of the system used in your locality, you may be certain that the roll will be required in some form or other. In Michigan, a closed or finished roll played in a gradual crescendo and diminuendo is required. Very often the snare drummer will be asked to play

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one or several of the short rolls (five, seven, nine, eleven, thirteen, fifteen, and the seventeen stroke roll). You may be asked to play the flam, flam accents, or the paradiddles. You can't go wrong if you have a strong grasp of all the rudiments. If you're insecure on these, ask your director for a published list of the standard drum rudiments. Many of the drum manufacturers provide such sheets as a service to the school music movement.

It would be quite impossible for this writer to give a detailed explanation of each and every rudiment during our brief moments together, besides a word picture would hardly be adequate. The sound is the thing and the audible approach is available to you through the use of recorded demonstrations now on the market. These records have been made by top-flight artists in the rudimental field. Ask your director or music dealer about them. They can be a great help if there is no private teacher available to teach the legitimate style of drumming.

It may be of help to you in recognizing that the rudiments, particularly the more complex, have as their components, the basic strokes that are presented in the first few lessons in most of the drum methods. Consider that the flam, after all, is simply the combination of two single strokes placed very close together, one stroke light, the other strong. The flam accents, in turn, consist of combinations of flams and single strokes set in a triplet pattern while the paradiddles combine single and double strokes. And so it goes right on through the list of rudiments — something like building a bridge with the simple components of steel beams, rivets and bolts, and concrete.

I have often been asked by students why the drummer should be subjected to the ordeal of the sight reading event while soloists in other events were not. I honestly don't know how it all started but I might hazard the guess that it began because of the chronic weakness in sight reading that school drummers have displayed through the years. The pressure of this event has helped many young drummers realize this weakness and do something about it. How to prepare for this drummers nightmare? First, one must have a clear concept of all the basic rhythmic combinations. Counting aloud is one way to help achieve this clarity of thought. The vocal approach seems to do wonders in breaking down the most complex rhythms into seemingly simple patterns. Assuming that you have a clear grasp of the basic patterns, then I would encourage you to read new material every day. Attempt perfection on the

(Turn to page 43)

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He Will Be Back!

Our beloved Rex Elton Fair has been confined to the hospital in Denver, Colorado during the greater part of November. As *The SM* reached the January issue deadline for editorial copy, the following telegram was received from Mrs. Fair:

"Mr. Fair has been confined to the hospital for the past three weeks but will have February column in before December 26th."

Mrs. Rex Elton Fair

Let us all show our deep appreciation to Mr. Fair for the wonderful contribution that he has made to the field of music education for more than two decades by sending him letters and cards of good cheer and a speedy recovery. Mr. Fair has been a continuous writer for *The SM* for more than fifteen years.

"And to you Mr. Fair, we one million readers of *THE SCHOOL MUSICIAN* magazine join together in praying for your speedy recovery and a long and happy life in the future."

(signed) Forrest L. McAllister
 Editor and Publisher
THE SCHOOL MUSICIAN

Free Booklets

(Continued from page 10)

rhythmics, social studies and science, among others. Copies of this catalog may be obtained free by sending requests on official school letterheads. Address all requests to, Children's Reading Service, Audio-Visual Department, 1078 St. John's Place, Brooklyn 13, New York.

By Rex Elton Fair

Send all questions direct to Rex Elton Fair, 597 South Corona St., Denver 9, Colorado.

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SCHUBERT, F. — The Post, Op. 89 No. 13,
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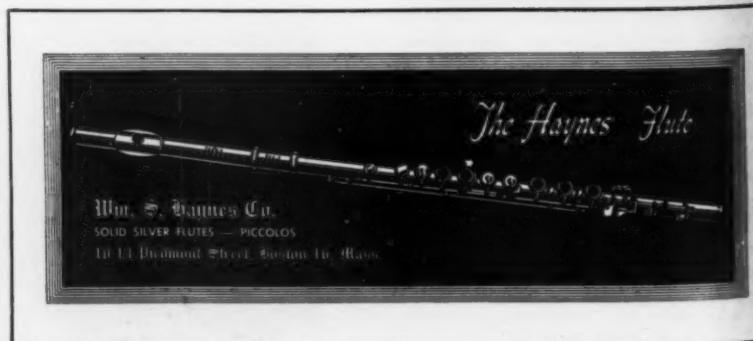
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6th Annual Industrial Music Clinic—Feb. 16-18

The Sixth Annual Industrial Music Clinic sponsored by Purdue University, West Lafayette, Indiana has been set for February 16, 17, and 18. This is a full three day workshop which will cover such subjects as: Community Relations, Retirement, Finances, Problems of, and Direction of Industrial Music, Starting a Program, Selling a Program, and many others. For further information on this important clinic, write direct to, Industrial Music Clinic, % Purdue Musical Organizations, Hall of Music, West Lafayette, Indiana.

ABA Announces Bands Who Will Appear at Santa Fe

By Arthur L. Williams
Public Relations Chairman
Rice Hall
Oberlin, Ohio

The American Bandmasters Association, the pioneer organization of American band conductors, will hold its Twenty-Second Annual Convention in Santa Fe, New Mexico, next March 7-10, 1956, according to word from "Dead Horse" Ranch, near Santa Fe, home of Host Gib Sandefer, Concert Tour Director for both the U. S. Air Force and U. S. Navy Bands.

Cooperating in planning the four-day program are Governor Simms of New Mexico, Mayor Huss of Santa Fe, the New Mexico Music Educators Association, and the citizens of Santa Fe through the High School Band Parents and the Chamber of Commerce.

Appearing for concerts in Santa Fe's new H. S. Field House—6,000 seating capacity—will be the following bands: University of New Mexico, Albuquerque, N. M.—William E. Rhoads, Director; New Mexico College of A. & M., State College, N. M.—Ray Tross, Director; Eastern New Mexico University, Portales, N. M. — Floren Thompson, Director; Texas Tech Col-

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lege, Lubbock, Texas—D. O. Wiley, Director; Santa Fe High School, Santa Fe, N. M.—Bennett Schacklette, Director; New Mexico High School All-State Band of 100 players selected from 30 communities; The United States Air Force Band—Col. George S. Howard, Conductor.

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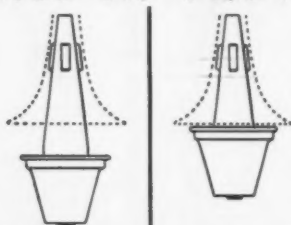
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ALL IN ONE!



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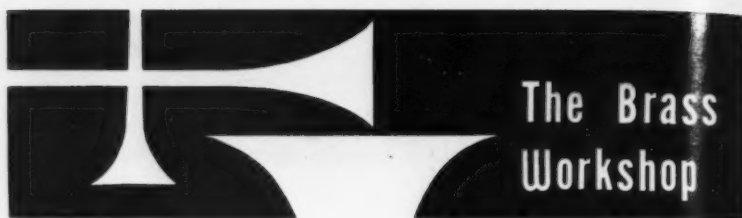
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The Brass Workshop

By B. H. Walker

Here it is January, 1956, and time for all of our brass friends to take inventory of their improvements and accomplishments for the past year, and to make new plans for much improvement toward better brass playing for the New Year.

Playing Problems

The following letter came from one of our brass friends in Oklahoma: "I have just finished reading the questions and answers in November issue of THE SCHOOL MUSICIAN . . . A cornet player I have has a 'gurgling' sound on every note he plays. It is more than a 'hoarse' sound. It 'quivers or gurgles'. I didn't start the boy, in fact he played that way for two years and the habit is very much established . . . I can't see that he is making much progress. I would appreciate any information you could give me."

Answer—Thanks for your inquiry, but I am not sure that I can help you very much unless I could hear the boy play so as to try to see and hear where the "gurgling" is coming from and why and how it started. I will suggest that you first have the student produce the tone without his instrument or mouthpiece, merely by buzzing a few sounds on the lips alone and then buzz into the mouthpiece alone, listening to see if the gurgling sound is from the lips, the throat, the nasal passages or the vocal cords. If the gurgling is simply a "lip rattle," this may be caused by his mouth being too small, lips too short, too narrow or too weak from lack of muscles to control the vibrations. In this case, I suggest practice exercising the mouth and cheek or face muscles around the mouth by relaxing them and contracting them without the instrument, merely by facial movements, then while buzzing the lips only, then with the mouthpiece alone and later with the instrument while playing lip slurr exercises until the muscles are developed. If this doesn't work, change to another instrument.

If the gurgle is in nasal passages, there is a possibility the student has a habit formed of directing part of the stream of air necessary for tone production through the nose instead of through the mouthpiece. If this is the

Send all questions direct to B. H. Walker, Director of Music, Gaffney High School, Gaffney, South Carolina.

case, long tone study with the instrument and also by lip vibrations without the instrument while thinking about directing all the breath through buzzing lips and not through nose. Use much patience and determination until the old incorrect habit is broken and a new one formed in its place.

I would also suggest that you have the student go to a good physician and play his cornet for him and have the physician listen to his tone while playing and while buzzing. You and the physician analyze the trouble from a musical as well as physical point of view until you find where the "gurgling" is coming from. It may be an organic trouble in the throat or nose which may need medical attention.

Some Bass Pointers

Question—Do girls make good bass players?

Answer—One of the finest high school bass players I have ever heard



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was a girl soloist from Laurens, South Carolina. She played the sousaphone with technique surpassing that of most high school cornet players. If girls make good trombone and baritone players, why shouldn't they make good bass players? My answer is—They do, when given the opportunity. It requires far less exertion to play bass than cornet or trumpet since the parts are usually easier and less breath pressure is required. It is not a question of playing the instrument which makes girl bass players scarce, but it seems to be the question of size and weight of the bass that scares many girls away. The sousaphone's weight of 20-odd pounds is not too strenuous for a healthy girl to carry provided she is equipped with a shoulder pad made from soft cotton, foam rubber, or soft sponge. The pad should be attached to the sousaphone tubing where it rests on the shoulder to make the instrument float with comfort to the player while marching. It may be attached with a strong cord or strap to keep it in place. For concert playing a bass stand may be used to support the entire weight of the instrument. These concert stands should always be used for concert playing either with boys or girls because they hold the instrument much steadier and always in the same position. Band

directors, if you have good healthy girls who want to play in the band, give them a chance on the bass and you will be surprised at the results. You will have no trouble finding girls to play them if you let them know they can play them just as well as boys. Usually the girls with heavy lip muscles, thick lower lip produce the fullest tone.

Question — How many and what kind of basses should be used in bands of various sizes?

Answer—I suggest one bass for each ten players in the band. For example, six basses for a sixty piece band or four basses for forty pieces. In an organization where only one bass is used, I would suggest that the double B \flat sousaphone or tuba be used. However, where as many as three are used, one of these should be E \flat and the other two should be double B \flat and where there are six basses, four should be double B \flat and two E \flat , etc., in this proportion.

Question—What is the purpose of the fourth valve on the tuba?

Answer—With the addition of a fourth valve, four semi-tones are added to the low register. The fourth valve is very important in playing tuba

parts found in symphonic band literature.

Question—How can a good tone be developed?

Answer—Through daily practice of sustained tones such as in playing long-tone scales or through soft playing of songs which will develop lips through exercise in both lip slurs and long tones. Lip flexibility and control, as well as breath control, are best developed in this way.

Question—Are there any good recordings by bass players on the market? If so, where may they be secured?

Answer — Joe Tarto, famous bass player with Paul Laval's Cities Service Band of America, has recorded a march called "Big Joe, the Tuba", composed by Laval and Tarto. It is an RCA Victor record as a part of the Sunday Band Concert album. This great NBC tuba virtuoso shows master technique, beautiful tone and fine musicianship. Listen to him Monday nights over NBC with the Cities Service Band of America. He makes the tuba stand out.

Another recording in which fine tuba playing may be heard is "The Neighbor's Band" demonstrating the

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various instruments, put out by Young Peoples Record Guild, EAD-2019, #726, and is a demonstration of tuba, trumpet, French Horn, trombone. The tuba demonstration is played by the world famous bass player, William Bell. His name is known to all bass players.

* * *

Bass Artist, William Bell

"Will" Bell as he is called was born in Preston, Iowa, December 25, 1902. He began the study of tuba at the age of nine in Fairfield, Iowa, under the teaching of George Unkrich. His first professional experience began at the age of 15 when he appeared with Norton's Chatauqua Band and Orchestra. He attended the University of North Dakota but left it in 1919 to become tubaist with Harold Bachman's Band. In 1921 he joined the Sousa Band as first tuba and continued with the Sousa Band until March 1924. In the fall of that year he went to Cincinnati, Ohio to play tuba with the Cincinnati Symphony Orchestra and Frank Simon's Armco Band. He was tuba soloist with Edwin Franko Goldman's famous band for many years, also played with Patrick Conway's Band, Arthur Pryor's Band, Henry Fillmore's Band and many others. One of his greatest accomplishments was the many years he served as tubaist of the famous NBC Symphony Orchestra, conducted by the great Toscanini.

The End

Use of the Metronome

(Continued from page 13)

necessary counting to his subconscious mind, the metronome can be used to advantage. Start with 3/4 time—3/8 and 3/2 will be the same—merely a matter of counting three. With the metronome set at a moderate speed, (say 80) catch the first tick as a one and have the student count the even rhythmic ticks in three's, making a slight motion of his hand to accent the ones. After a time, stop the out loud counting and have him still keep the counts going in his mind as you engage him in conversation. A little practice of this sort will do the trick—his subconscious counting will develop rapidly. Some pessimists among the professionals of my time, many, many years ago, used to say that it took at least twenty years for the average student to be sure of his counts! I have had the satisfaction of proving them wrong but I will admit it is quite a job.

The End

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January, 1956



By Dr. Angelo La Mariana

Solo and Ensemble

The New Year for many of us is an inventory time. Not only do we speculate on our material possessions but make new resolutions to budget time itself for '56. This brings about new schedules and incredible plans comparable only to splitting the atom. Let's face it . . . rehearsals will always "run over" and our best laid plans sometimes hinge on concert-night snow storms, measles epidemics and the like!! However, many of us are "making plans" now for the coming solo contests. The greater part of our review material is selected to help in this planning. It is prefaced by a beginning method for orchestra that should also be an answer to your 1956 needs to start teaching strings in February.

Beginner's Method

The Belwin Orchestra Builder — In Two Parts — String Parts by Fred Muller, Brass, Woodwind and Percussion Parts by Fred Weber. Pub. Belwin-Price. Each Part Teachers Manual (cond.) \$1.50. Any other Book 75c. For Violin, Viola, Cello, St. Bass, D \flat Piccolo, C Flute, B \flat Clarinet, E \flat Alto Clarinet (E \flat Clar.), B \flat Bass Clarinet, Oboe, Bassoon, Alto-Tenor-Baritone Sax, B \flat Cornet, (Tr.) Horn in F, E \flat Melophone, (E \flat French Horn), Trombone, Baritone (B.C.) (T.C.) Tuba, Drums.

A beginning course of instruction for the complete orchestra and for mixed strings and wind instruments. The quarter note approach is used. Simple harmonized pieces provide a melody part for every instrument and an alternate orchestra part.

By placing the strings in flat keys (E \flat , B \flat , and F), the major difficulty of strings and winds playing together at any early stage of ability is solved. Supplementary material for strings allows for an adequate presentation of

Dr. Angelo La Mariana
State University Teachers College
Plattsburgh, New York

the sharp keys. Piano accompaniments are provided for all melodies. All strings, except Bass, are in the 1st position for both books.

A glossary of technical terms used in the text plus an Achievement Record and Home Practice Record is found in each student book.

The introduction of flats for the string family seems to be a logical approach to the problem of the teacher who would like to teach strings but feels he does not have the time for it in his schedule. The Reeds and Brass will also help the strings with intonation. Both Books are very well organized and cover bowing problems met in orchestral playing.

A solo for program or concert use for each individual instrument is found in Book II.

Violin and Piano

Indian Concertino — George Perlman — Pub. Carl Fischer—Price \$1.50.

An attractive three movement first position solo for the young player. Each movement, which may be played separately, has a title. *An Indian Story* (Moderato), *Chant to the Moon* (Andante), *Indian War Dance* (Allegro). Only two double stops, unison D (open string) are encountered at the end of the first movement. The ideal piece for the *Davey Crockett* set. Grade II-III.

First Four Sonatas, Wolfgang Mozart, Edited by Poldi Zeillin and Blanche Schwarz Levy. Pub. John Market & Co. Price \$1.00 each or the four sonatas in one volume \$3.00.

"Wunderkind" period of Mozart (1763), written when he was eight. The violin parts were added by Mozart after he had sketched them as piano

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January, 1956

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solos. All demand a knowledge of the first three positions.

The *First Sonata—C Major Sonata K6* was reviewed January 1955. Grade III.

The *Second Sonata—D Major K7*, a delightful, short three movement work contains some 3 string chords. Last movement is a Menuetto. Grade III.

The *Third Sonata—B \flat Major K8*, in three movements. The first movement contains two double stops; the second four easy double stops; the last movement, A Menuetto, in B \flat has its second section in B \flat minor. Grade III.

The *Fourth Sonata—G Major K9*. In its three movements, it is the most demanding technically and musically of the four sonatas. Three string chords, double stops, multi string crossings, are encountered. Grade III-IV.

The violin parts again have been tastefully fingered and bowed with an eye to the needs of the student. (It is unfortunate that the printing is not too clear in some of the Sonatas).

Johann S. Bach—Selected Works— Transcribed for Violin and Piano—by *Otto Singer—Pub. Oliver Ditson Co. Price \$1.00.*

Seven well-edited and fingered works of approximately one page length are transcribed from the *French and English Suites* and one from the *Well-Tempered Clavichord*. One passage in the fifth position, chords, and double-stop passages are encountered. The dance forms Allemande, Gavotte, Musette, Gigue, Sarabande and Bourree make these practical for school programming. Grade III-IV.

Whimsical Whistler—Samuel Gardner. Pub. Carl Fisher, Price 60c.

A short (one minute and forty seconds) encore to delight the ears of the audience. Has ad lib double stop passages, artificial harmonics and passages to the fifth position. The selection may be played entirely in the first and third positions and still retain its effectiveness. The violin part is well edited with both fingerings and bowings. Grade IV.

Epitab—Millard S. Thomson—Pub. Carl Fischer—Price 75c.

A selection for the intermediate advanced player. It makes demands on

tone and on rhythm because of changes in the meter signatures. Bowings are indicated. Technically not difficult. Grade. IV.

Sonata Concertante—Leon Kirchner. Pub. Mercury Music Corp. Price \$5.00.

A very worth-while one movement Sonata for the musically advanced performer seeking contemporary music for recitals. Both rhythm and technical demands are made throughout the work. The violin part is well-edited with fingerings, which make ample use of extensions. The music is not atonal. College students seeking a recital sonata would find this a rewarding work. Grade VI.

Viola and Piano

Sonata Opus 6—John Joubert, Pub. Novello. Available British American Music Co. Price \$2.40.

An excellent contemporary work, in three movements, for the musically advanced player. It does not make undue demands on technique. This is a work for the viola by a young composer, who understands the problems of the instrument and writes within its limits.



When musicians buy string instruments, they spend all kinds of money to obtain the ones with the very finest tonal quality. PLEASE—don't spoil your fine instrument by using imitation strings; namely, of metal or other cheap materials. Only GUT and GUT WOUND strings have the quality to bring out to its full measure all the beautiful tone your instrument holds. To get these finest strings—look for and insist on the following trade names. They are quaranteed.

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January, 1956

Rewarding to both the player and the audience. Grade V.

Also with a view to budgeting time in '56, let me again remind you of *You Fix Them*—J. Frederick Muller. Pub. Scherl & Roth, Inc. (1729 Superior Ave., Cleveland 14, Ohio). Price \$1.00.

As your string enrollment increases, a teacher's time becomes more valuable. This 36 page manual containing detailed and easily understood instructions on how to make minor repairs "on the spot" should be extremely helpful. (This is in answer also to several S.O.S. calls for information on minor repairs in the classroom.)

See you next month.

The End

The Percussion Clinic

(Continued from page 35)

first reading. Keep plowing on even in the event of mistakes, but be certain to correct the errors after you have completed the reading. During the actual competitive sight reading, take all of the allotted time in scanning the score. Don't panic. Fear will only create a mental block and lead to a poor performance. There is no need for fear and you can hold your head high if you know in your own heart that you have given your best effort.

Be certain that the solo that you choose is within your technical ability and includes only those rudiments that you have completely mastered. Be certain that you use good sound sticking because the judge is certain to be critical on this point. While the drum is not blessed with a variation in pitch, it is possible to avoid a monotonous performance by strict adherence to the dynamic markings. If the solo has no dynamic markings printed, I'll go out on a limb and suggest that you invent your own. Be sure that every stroke and beat in the solo is meticulously clean in execution, and be sure that you have an exact conception of each rhythmic figure. Exactness in the rhythms will add drive and solidity to your performance. Remember that even the great artists suffer through moments of stage fright before a performance, so don't feel that you are the only one who has ever experienced butterflies in the stomach. If your preparation has been sound, confidence will replace the butterflies once your performance has begun. You can learn to remain cool under fire, too, if you play before an audience as often as possible.

Listing all of the fine solo material on the market today would be difficult, but here are a few items that might serve to get you started on your quest for the right solo: N.A.R.D. Drum

Solos, published by Leedy and Ludwig; Nine Drum Solos, Haskell W. Harr, published by H. M. Cole; Wm. F. Ludwig Collection of Drum Solos, William F. Ludwig, published by the WFL Drum Co.; Drum Festival, Grace Berryman, published by the Band Shed; Drummin Dot, Grace Berryman, published by the Band Shed.

And now a few words from the Vice President in charge of the mallet department. Let's dwell for a moment on the problems faced by the xylophonist who may wish to enter the solo festival. Again, selecting a solo within one's capacity is a good rule to follow, for it is much more admirable to do a fine job on a solo that is a bit on the easier side than to stumble through a technically difficult number. In prep-

aration of the solo, I would recommend a very close analysis of the fingering or sticking problems in order to assure the smoothest possible performance. Practice the extremely difficult passages very slowly and then very gradually increase the speed as you become more familiar with sequence of the mallets. Believe me, there is nothing shameful in this system. I have seen the finest of symphonic artists use this very approach in working out tricky passages. Delicate musical phrasing is definitely within the realm of possibility in performing on the xylophone or the marimba.

One of the frightening aspects of solo playing on the mallet instruments is the possibility of having to go on stage cold without sufficient warm-up

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time. If you should get trapped in this very common situation, try increasing the circulation in the arms and wrists by shaking them in a whip like motion just as if shaking excess water from your hands after a washing. Also, try the old trick of grasping the mallets with one hand at each end, palms up, and then twisting the mallets and the arms up and in towards the body. These tricks are helpful, too, in easing the tension one experiences while waiting off stage for the entrance.

Should the situation offer the luxury of warming up directly on the instrument, here is an exercise that may be of help to you. It is a chromatic exercise moving up and down the full range of

the instrument in groupings of four notes and should be done rapidly in order to loosen the stiff muscles.

(see illustration next col)

Following are names of a few moderately advanced and advanced Xylophone solos that may prove interesting to you: Valse Bleue, Margis, Pub. Rubank; Le Secret, Gauthier-Quick, Published by Rubank; Eighteenth Century Theme, Mozart-Jollif, Pub. by Rubank; Tambourin Dance, Rameau-Quick, Published by Rubank; Lady of Spain, Evans-Klickmann, Pub. by Fox; Entr'acte Gavotte, Thomas-Wallace, Pub. by Carl Fischer. These are only a few items of the ever ex-

Up

CC#-DD#-C#DD#E-DD#EF-D#BFF
LA LA - etc.

EFF#G-YF#GG#-F#GG#A-GG#AA

G#AA#B*AA#BC

Down

CBBbA-BBbAAb-BbAAbG-AAbGGb-

AbGGbF-GGbFE-GbFEbF-FEEbD-

EEbDDb-EbDDbC-

panding repertoire for Xylophone or Marimba. I believe all solos mentioned above would lie within easy reach of the moderately advanced student.

Many thanks to Jerry Gerard of the Instrumental Music Center of Detroit, Mich. for sending me literally stacks of fine material from all publishers. I will present you with more titles for your consideration and study in future issues of THE SCHOOL MUSICIAN.

Let's get solo preparations underway and I'll be around next month to check your progress.

Rudimentally yours,

Robert Clark

ACCORDION BRIEFS

By Lari Holzhauer
Executive Secretary
Accordions Teachers' Guild, Inc.
R4, Box 306, Traverse City
Michigan

National Accordion Week in November brought forth much activity in the form of displays of accordions and music in stores and studios. Studio operators and teachers took advantage of the opportunity to publicize the accordion by presenting many recitals, radio, and TV programs, concerts, and arranging for students to present programs at club and organization meetings.

The Walter "Cot" Haynes school in Louisville, Ky. sponsored a very fine Master Class and Concert by Anthony Galla-Rini. There was an excellent attendance at the Master Class, with teachers present from several different States. The concert was played to a capacity audience and received excellent press notices. Galla-Rini also played a concert just previous to his Louisville appearance, for Gene Love, of Shelby, Ohio.

(Turn to page 50)

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By Daniel Martino, A.B.A.

REHEARSAL BLUEPRINT

Part I

With the tumult and the shouting of the gridiron now a fading echo, most band conductors thankfully turn their thoughts and plans toward the concert season, with the hope and expectation of being able to plan and execute several concerts of musical merit.

However, all too often the time and effort spent in the careful and thoughtful building of an interesting and worthwhile program comes to naught because of a less carefully thought out rehearsal plan. In the study by Floyd Freeman Graham, *Public Relations in Music Education*, published by Exposition Press in 1954, the author makes the following statement: "Rehearsal techniques might well be called the fourth dimension of good music teaching, for the foundation of good teaching and good public relations are laid in the rehearsal room."

Assuming the validity of the foregoing statement, all band conductors should and must see the value in careful preparation for each rehearsal. Surely the conductor who takes the podium without a thorough and detailed knowledge of every score he plans to use during the next hour or two cannot expect an efficient rehearsal to result. In preparing for a rehearsal, it is impossible to overstate the importance of using a full conductor's score.

Send all questions direct to Daniel L. Martino, Director Department of Bands, Drake University, Des Moines 11, Iowa.

The conductor's score has been referred to as a "blue print—a music master plan". Carrying out this reference in a literal sense, would it be feasible for a contractor to undertake the building of a home from a blueprint which showed only the framing and indicated no further specifications? Assuredly not! The most detailed specifications must be included if the builder is to erect a solid and enduring structure. How, then, can the band conductor be expected to coordinate the many colors and voices of the concert wind band into a unified whole, having before him only a four part piano score, with a few of the solo passages cued in the usual confusing fashion? Therefore, the importance of the use of a full score should be realized, and also the necessity for spending sufficient time studying the score, and making helpful notations at spots which might be expected to present problems for individual players. Only in this way will the conductor be able to be of sufficient help to his musicians.

It is rarely, if ever, that a musician whose main forte is conducting will have the necessary time and energy to maintain his level of playing on his major instrument at a high enough level for public performance. This is especially true of band conductors, on whose shoulders fall a far heavier burden of administrative and organizational duties because of the widespread function of the band as a service organization. In view of this fact, excellence of conducting assumes even greater importance, for conducting thus becomes the conductor's *sole performing medium*. Too often conductors are heard to say, "I no longer play an instrument, so I am not an artist per-

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former." In saying this, he is selling himself short. A musician who conducts artistically *is* an artist performer, as much so as if he were performing on a single instrument, instead of upon the assemblage of instruments within his band. The band itself is his instrument, and rehearsal preparation is as demanding as the rehearsal itself.

It is important that the conductor prepare for rehearsal not only his scores, but *himself*. If at all possible, last minute appointments immediately preceding rehearsal should be avoided. They may prove distracting or disturbing. Whenever possible, the hour before the rehearsal should be devoted to a last minute review of scores, and consideration of possible problems which might arise during the rehearsing of the more difficult numbers. A conductor should arrive at rehearsal not hurried and distraught, but with collected thoughts and with a mind recently refreshed on the numbers scheduled for rehearsal. Only then can he conduct and rehearse with clarity and effectiveness. A confused conductor will find himself conducting confused musicians, and only an inferior performance can result.

Now then, not only can the score be considered a blueprint and a music master plan for the conducting of a single number, but the rehearsals themselves, progressing in proper sequence, should be regarded as a master plan which will culminate in a successful concert. Next month will be presented a general outline of what has proved to be an effective rehearsal plan. Naturally, any plan must of necessity be varied to fit any given circumstances, but this might at least serve as a broad

base for the planning of rehearsal routine—a point of departure, and will appear in the February column.

The End

The Choral Folio

(Continued from page 20)

The composer, Ralph Hermann, is one of those unique persons who has spent most of his exciting career writing music on order. One of New York's most sought after arrangers and writers of background music, Mr. Hermann has been far too busy (and too well paid!) to take the time for serious composition. This poem, however, captured his imagination and the result is as thrilling a composition as any chorus would care to sing. Mr. Hermann put his tremendous knowledge of theatre music together with an almost intuitive feeling for choral sonorities and came up with a real toe-curler. It is modern music with modern sounds, but not at all in the contemporary dissonant idiom. It has the mark of a musical scenario, but where so many scenarios go sour, this soars.

The music is difficult. Only a first class high school group should even attempt it. However, it is a natural for civic and college groups. A magnificent closer. Lasts about 8 minutes.

1. GOD OF OUR FATHERS—by George W. Warren, freely arranged for SATB by Carl F. Mueller. Octavo #CM 6791, published by Carl Fischer. 25c. Band accompaniment available on rental.
2. GOD OF OUR FATHERS—by George W. Warren, arranged for SATB by Clair W. Johnson. Published by Rubank, Inc. 20c. Band Accompaniment \$3.50 and \$5.00.

Here are two good arrangements of the same famous hymn tune. Both are intended for festival type concerts.

The Mueller arrangement is a bit more elaborate and will take a little more work. However, as a consequence it is more varied and a bit more brilliant. The opening verse is for male voices, second verse women's unison with a beautiful soprano descant, third verse in minor—a neat but tricky change—and the last verse most cleverly starts like a canon and ends in a big amen.

The Johnson arrangement is not elaborate at all except for a three part obligato for women's voices on verse 2 while the men sing the melody in unison. The third verse changes key for a solid ending.

Both arrangements are good. It is obvious that Mr. Mueller had the choir mostly in mind when he wrote, and

Mr. Johnson had the band to consider most. Take your pick.

GLORIOUS IS THE LAND by Leslie Bell. SATB, Octavo #731. Published by Canadian Music Sales Corp., Ltd., 1261 Bay St., Toronto 5, Canada. Also available from British-American Music Co., 235 S. Wabash Ave., Chicago 4, Ill. 20c.

The name of Leslie Bell is beginning to appear on more and more octavo music and most of the time it is an indication of quality and good taste. His arrangements are generally better than his original compositions. However, this piece is an exception.

Glorious Is The Land is one of those patriotic door busters that contains every element to make it an absolute sure-thing. Both choral parts and band accompaniment are easy. There is a nifty key change and a quiet, a capella middle part that amounts to a prayer for peace. A couple of spots where the harmony does most unexpected things might be a little more difficult. The ending rises to the occasion.

If you want to wave the flag this one is hard to beat. Also available for SSA.

SONG OF JUPITER—SSA, by George Frederic Handel, transcribed by Leroy Anderson. Published by Mills Music, Inc., 1619 Broadway, New York 19, N. Y. 25c.

Don't let the title fool you. It's the very beautiful "Where E'er You Walk", now available with band accompaniment.

The band arrangement is the one Mills publishes separately under this title. Choral parts are in G, while the band arrangement is in A flat. However, this famous love song sounds beautifully in the higher key—especially for women's voices.

Since the band arrangement was written to be played independently as a concert piece, you will have to make some changes to thin out the instrumentation.

Another neat switch. Look who did the vocal. The arrangement is well done, although Mr. Anderson has put in some mighty peculiar breath markings. He has breath markings like this: "trees (breath) where you sit (breath) shall crowd (breath) into a shade". Your best bet is probably to follow the natural phrase line and leave out the unnecessary breath markings.

The band accompaniment will also work with any standard TTBB or SATB arrangement.

W.R.

The End

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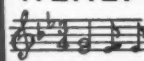
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The Clarinet Corner

By David Kaplan

Send all questions direct to David Kaplan, Instructor of Woodwind Instruments, West Texas State College, Canyon, Texas.

Fingered Scales

Question: Are there any publications which show how the clarinet scales are fingered?

Answer: Yes, there are several. The *Fingered Scale Studies* by Langenus, published by C. Fischer at \$1.00 is a good choice. Another is *Fingered Studies for Boehm Clarinet* by Fritzsche. Published by Cundy-Bettoney, Part I, is an illustrated chart of fingerings and their usages. Part II consists of 137 fingered scales. The prices are .50 and \$1.50. A very handy reference guide to alternate fingerings is the *Modern Fingering System for Clarinet*. The fingerings are given on the left hand pages with examples of use on the opposite pages. At \$1.50 this useful publication may be obtained from Mr. Jay Arnold at Future Publications, Box 301, Lynchburg, Va. (a similar text is published for sax).

Contests Ahead—Some Ensemble Suggestions

Here are a number of items that would be appropriate. Some are new while others have been mentioned often in these columns.

Clarinet Quartets

Suite No. 2 for mixed quartet—Mozart, arr. Bellison-Ricordi. Here is a splendid little work of MEDIUM calibre. In the second movement the alto is used high and the sound is unique. The Presto is rollicking, clever, and perky.

Seascapes Suite for B \flat Quartet-Karel—Summy Gr 4. The second movement is slow and interesting in four sharps while the third is fugue-like and capricious.

Piece-Brown . . . Schirmer . . . Gr 3 . . . Good number, sounds well.

Little March-Knighton . . . Boosey-Hawkes.

March Miniature-Knighton . . . Boosey-Hawkes.

Quartet #1-Knighton . . . Boosey-Hawkes.

Interlude-Keith . . . Boosey-Hawkes. The first three are very nice for the young quartet. Tuneful and easy, they meet the requirements of easy but good material. The Interlude is a Gr. 3 work.

Woodwind Quintets

Theme & Variations on Don Juan—Beethoven, arr. Bellison-Ricordi. Beethoven originally wrote a set of varia-

tions on the beautiful Mozart aria. The Bellison setting for woodwind quintet is very musical and rewarding. This is certainly one of the better arrangements to appear in recent years. Good players will be needed to play this ADVANCED music.

Partita-Fine, Boosey-Hawkes. This is one of the best contemporary Quintets. Only the very fine high school groups will be able to tackle the work. A number of good college and professional groups have included the Partita in the repertoire.

March-Barrows, Schirmer Gr. 3. We need many more works in the medium calibre such as this work if we are to stimulate our young ww quintets.

Trios—Flute, oboe, clarinet

Bagatelle-Walker, AMP. Normally the literature for this combination is either too easy and/or trivial or much too difficult. The Bagatelle is neither trivial nor too difficult. It is a charming little work with no real difficulties in any of the parts although the oboe

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does have some low register work. Very nice MEDIUM music.

7 Pieces for 3 Woodwinds—arr. by Hovey, Boosey-Hawkes. There are some nice things in this album, some Mozart, Haydn, a novelty, and a Christmas medley. Here is another example of intelligent music for the young trio. MEDIUM.

Concert Trios for two clarinets and piano—arr. by Waln, Kjos. These are excellent arrangements of chamber music in which the piano is no mere accompaniment but rather an integral part of the total effort. MEDIUM to ADVANCED.

Duos
Waln Duets for Flute and Clarinet—Kjos. Here are fine materials for the duo. MEDIUM to ADVANCED.

Two of a Kind—Lewin, Boosey-Hawkes (two clarinets). A very clever and interesting duo in five movements. Probably Gr. 4. It would be nice to get away from the polka type duo we hear too often at contests. This music is an effort in the right direction.

Next month there will be still more ensemble suggestions but also many items for the soloist.

Nuggets of News

News of considerable interest comes from two outstanding clarinetists. From Wallace R. Tenney comes word of additions to his woodwind catalog. Here are just a few of the many interesting items:

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Gabucci (Italy)	1.40
<i>Prelude & Allegro</i>	
Gennaro (Belgium)	1.35
<i>Capriccio</i>	
Hanniken (Belgium)	3.25
<i>Preludio & Fuga</i>	
Siccard (Argentina)	1.35

In addition Mr. Tenney offers more works for solo clarinet plus studies and solos for flute, oboe, clarinet, bassoon, and sax. A very interesting list of woodwind ensemble music rounds out the catalog. For lists and music write to Mr. Wallace R. Tenney at 5574 Taft Ave., Oakland 18, California. You will notice that the music is representative of such countries as Spain, France, Belgium, Italy, Argentina, Uruguay, Denmark, and Sweden.

* * *

Mr. Kalmen Opperman, a noted New York Clarinetist and teacher whose *Modern Daily Studies* were reviewed last month, informs me that his book on reed making will be available in the near future. Mr. Opperman is one of the few who makes single reeds and teaches many of his

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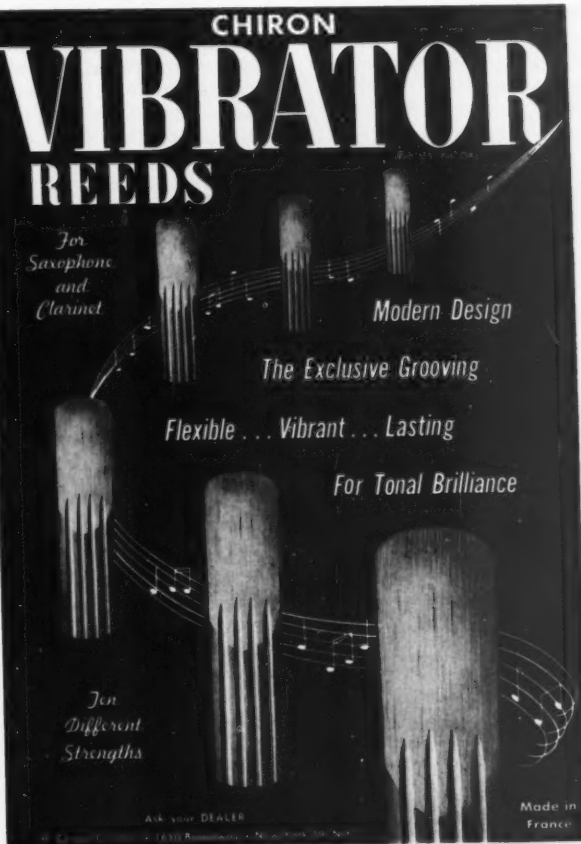
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percussion. It is my feeling that the
NACWPI is an organization to which
all college teachers in the field should
affiliate. One of the significant proj-
ects undertaken by the group is a music
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New Music Reviews

Sonata — Herbert Howells, Boosey-
Hawkes \$3.00, 1954.

Those of us who know the *Rhap-
sodic Quintet* for clarinet and strings
will welcome this recent addition from
this gifted composer. The *Sonata* was
written for the distinguished English
clarinetist Frederick Thurston who
gave the work its first performance.

The *Sonata* is in two movements.
The first begins with a dolce theme in
the clarinet (MM-104) over continu-
ous piano 8ths. The movement is filled
with many changes in mood, key, etc.
It is an exciting movement and has
many moments of surprise but also
moments of quiet tenderness. The har-
mony is rich and varied. The clarinet-
ist will find himself in two, three, four,
and six sharps.

The second movement is an Allegro
con brio (MM-132) with the theme
uttered first in the piano. There are
several meter, key, and tempo changes.
Toward the end of the movement a
Lento cadenza passage is found. A bit
later and also Lento a return to the
theme of the first movement is heard.
This gives way shortly to the energetic
second movement theme.

Space prevents a detailed analysis of
the form, harmony, and counterpoint
found in the *Sonata*. It can be seen
early that the *Sonata* is a work of sig-
nificance. It has excitement, warmth,
and beauty. It offers challenging tech-
nique to the clarinetist and pianist but
always the instruments are handled
with authority and understanding. The
Sonata, some 18-20 minutes long, is a
work of artist calibre, Gr. 6. Fine stu-
dents and professionals will welcome
this new work into their repertoire.

NOTE: The article on tonguing sched-
uled for this issue will appear next
month.

The End

Accordion Briefs

(Continued from page 44)

In Wichita, Kansas, the June Frisby
Academy presented Charles Nunzio in
a November concert which was a pleas-
ing event and attended by a large audi-
ence.

The Accordion Institute of America
sponsored the Houston Accordion Sym-
phony under the direction of Bill
Palmer, with Billy Hughes concert
master, in an outstanding program.
Following the program a dinner was
arranged for the visitors, who returned
to Houston that same evening.

The U.S. contestants in the Inter-
national Contests held in Britain in
September were Joan Cochran, of Kan-
sas City, Mo. and Louis Coppola, of
New York. In the large field of con-
testants Mr. Coppola received seventh
place and Mrs. Cochran thirteenth.
This was the first time any contestants
from the United States has entered the
competitions.

The Cochran Accordion Classics,
under the direction of Cecil Cochran,
of the Accordion Institute of Ameri-
ca, Kansas City, Mo. presented the
opening program for the 1955 conven-
tion of the Missouri Music Teachers'
Association at Kirksville, Missouri. Joan
Cochran was soloist and a fine talk
was given by Cecil Cochran. Their
program was well received and some
excellent publicity was gained for the
accordion.

Scheduled for April by the Cali-
fornia Chapter of the ATG is a Clinic
and recital by Charles Magnante. Mr.
Magnante is president of the American
Accordionists Association. Also sched-
uled by the Los Angeles Chapter is a
large contest for students and bands
for early spring.

Two Woodwind Quintets

(Continued from page 29)

Rusk Junior High School Wood-
wind Quintet, the only such quintet in
Dallas chatted with the Chicago artists
throughout the performance. Under
the sponsorship of Rusk Band Director
R. L. Meyers, the Rusk quintet in-
cludes: David Carter, French horn;
David Winn, clarinet; Virginia Starnes,
flute; Becky Ward, oboe; and John
Mangrum. All are members of the
Rusk marching band.

The members of the Chicago quintet
included: Jerome Stowell, clarinet;
Ralph Johnson, flute; Robert Mayer,
oboe; Phillip Farkas, French horn;
Wilbur Simpson, bassoon.



By Bob Organ

Send all questions direct to Bob Organ, Bob Organ Studios, 842 South Franklin Street, Denver 9, Colorado.

Happy New Year. . . And did you make that traditional list of "Good resolutions for the New Year"? If so, just add this one resolution—if you haven't thought of it during the hustle of holiday activities—make this one promise to yourself, your director and your school organization. "I will practice diligently and intelligently and individually on my instrument, so that I will progress technically and musically to give my organization the best support that I am capable of giving".

Contest Preparation

It is January 1956, February is around the corner, March and April not far behind and then those solo contests and ensemble and orchestra and band festivals face us. Will your rating be as high as it should be, for your capabilities? The adjudicator may see possibilities—talent though latent—and his criticisms may be just as encouraging for what he hears—but only you are capable of judging your own efforts.

This is the month to develop a conscience, a conscience concerning your own efforts, loyalty to your organization and progress for your future. A well trained brain is an advantage in every job of the future.

My years of experience as a teacher have taught me to be very careful in choosing a number for contest purposes. By this I mean—be sure to choose a number, be it solo or ensemble,

in keeping with the general musical ability of the performer. Tone quality, technic, sense of musical phrasing, range of instrument best developed, interpretation, etc., all have a bearing on our final performance. You will find these facts to be necessary fundamental requirements upon which your judge at contest time bases his final ratings.

My first suggestion is that you consult either your band director or private music teacher as the case may be—see how they feel about your capabilities of musical performance for any chosen number—solo or ensemble. Your faith in the judgment of these people, considered seriously, certainly would be far better than placing the judgment in your own hands. Think this over. Personally, I can only suggest materials that have previously proved successful. They are merely suggestions to supplement the list already formulated by your band director or private teacher. They are numbers that have been approved as fine materials and have won many first place ratings. *Let's choose a number now.*

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Cimarosa/Benjamin — *Concerto*. Published by Boosey and Hawkes, Inc., New York. This concerto is one to be chosen by the better player because of its difficulty musically.

Handel — *Three Concertos for the oboe*—No. 1 and No. 2 both in B \flat —No. 3 in G. These have been edited by Willner and are always fine materials for any kind of solo work. All published by Boosey and Hawkes, Inc., New York.

The Mozart *Concerto* for oboe is always good material but difficult. This has been edited by Paumgartner—Published by Boosey and Hawkes, Inc., New York.

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From Boiler Room

(Continued from page 17)

handle your uniforms. If your pupils check out their uniforms for the season a different type of storage may be provided from that required if the uniforms are checked out prior to and returned immediately after each performance. The type of community and the scope of your insurance will affect your procedure. If yours is a stable community, there is advantage to checking out uniforms at the beginning of the season through the time saved in uniform-handling. However, you should be sure that insurance is provided to cover any loss. If there is no provision for storage, to make the proper handling of uniforms possible, there is little choice left the person responsible.

In the previously mentioned survey of building practices, the widest single difference appeared in the provision for individual practice. Ranging from one practice room per each fifty pupils of school population to no practice rooms at all, there seems to be no established standard. The provision of this facility would seem to depend entirely upon the individual situation and scope of each program. Some provision should be made for an area where students might practice without interrupting scheduled music or academic activities and still be under faculty supervision. There is question, however, of the educational justification of space provided for this purpose alone. This would seem to depend on how specialized we intend our facilities to become on the secondary level.

An attempt has been made to bring out some of the considerations necessary in planning or improving music facilities. If we consider music a justifiable part of our secondary curriculum then we must or should try to provide an area in which these activities may be conducted. The extent of this area and what it will contain depends on

**PLEASE MENTION THE
SM WHEN WRITING**

your situation and the educational objectives of your program as determined by the part music is to play in your curriculum and community.

The End

The Band Stand

(Continued from page 11)

Tennessee, Arkansas, Mississippi, Louisiana, eastern and central Texas and Oklahoma, southern Kansas, southern and central Missouri and Illinois.

Civic, religious, or educational organizations in those areas interested in sponsoring a concert in their cities or towns should write to Director O'Brien in care of the University Bands, Notre Dame, Ind., for specific information.

Last spring, the concert band toured the northeastern United States and adjoining areas of Canada. The annual tour is self-financed, and last year each sponsoring organization realized a sizable profit.

The 55-piece organization has been praised by the thousands of concertgoers wherever it has played. Its repertoire includes every form of music from classics to Dixieland as well as solos and novelty numbers. Emphasis is on music composed specifically for band.

The band's size, while considerably smaller than many university symphonic bands, enables it to present the full color of each instrument. Only in the woodwinds are two or more instruments used on each part. The band carries a full complement of single and double reeds, brasses, and percussion instruments.

The members of the band, chosen after auditions at the close of marching band season, come from every section of the country and represent each of the undergraduate colleges of the University.

The 1956 tour will be the ninth such tour since they were first organized following World War II. The tours have taken the band through 37 states and Canada.

Lenoir Adds European Students to Band

(Continued from page 27)

honorary members of the Student Council of the high school. Plans are under way to dedicate a new gateway on the Lenoir high school campus which will bear a bronze plaque to America's International friendships and especially to "the friendship of our high school for Christl and Marketta".

Both girls had studied English be-

fore coming to the United States and can speak it very fluently now, but both have had to do some extra study to master American slang and Southern dialect. In fact they think the latter presented more difficulty than learning English in the first place.

They are getting a big thrill from such new experiences as football "pep" meetings with bonfires, out of town band trips to nearby colleges and high schools and the many other things which enter into American teen-age and high school life. Christl says she likes the United States so much she would like to stay and go to college here. Marketta has not committed herself yet as to her college preference.

Both girls have found a place in the affection of the Lenoir students and they will be greatly missed when the time comes for them to return to Europe.

"Showtime"

(Continued from page 15)

publicity staff of four or five; make-up staff of about six; business staff of four or five, and a lighting staff of two or three.

The gain or results of the show are not only financial ones, but it stimulates interest in music and adds greatly to a co-operative spirit on the part of the cast. As for myself, it's a wonderful experience to see the results of this type of endeavor.

So this is how we do "Showtime". "Work," you say, "yes," I say, "time," you say, "yes," I say and if you ask, do I enjoy it, my only answer could be "it's real crazy, dad, real crazy!"

The End

Research Experiment In Class Piano

(Continued from page 16)

musically more complete than other instruments. The demand for such courses will probably be greater than we can comfortably accommodate. Therefore we should have some process for selecting students. Aptitude tests, student-teacher conferences, parent-teacher conferences, etc. all should be employed in forming the classes. As many students as possible should be accommodated without jeopardizing the class-homogeneity. Make scheduling flexible at the outset so that students can be shifted from one group to another, and better results will follow for all concerned.

The matter of floor-space is another consideration in these days of crowded schools. Few schools can afford a spe-

cial "piano room." In most instances the regular music room will have to serve for all musical activities; Band, Orchestra, Choirs, Glee Clubs, General Music, and Piano. Keyboards should be portable and desks or stands should be movable. Students can set up the music-room for piano-classes in a few minutes.

Piano classes should be scheduled during the regular school-day. Have them meet on alternate days. In this way, the teacher can shift pupils during the same class-period from one group to another without disturbing the rest of the school schedule. On days that students do not come to piano-class they can either go to study-halls, or if there is space available, they can practice.

7. HOW MUCH CAN WE EXPECT A CLASS TO LEARN IN SUCH A SITUATION IN A GIVEN SPACE OF TIME? WHAT ABOUT THE LONG-RANGE PLAN TO OFFER MORE THAN ONE SUCH COURSE? HOW MANY COURSES ARE FEASIBLE?

In a year's time, a beginning class should learn to play pieces of at least second grade difficulty. Some will be able to do more, and some less, depending largely upon the amount of practice time that is put in. But the group will be able to play simple tunes with chordal accompaniments, and probably simplified hymn-tunes. They should be able to finish at least one book per semester.

Frequently we find that class-instruction is offered only for beginners, and after this initial "trial" period they go to private teachers. There are great possibilities in carrying class-instruction to higher and more advanced levels. This means that the selective process must be intensified. I have seen highly effective work conducted on an advanced level with students playing Mozart and Beethoven Sonatas. In this phase of class work, usually each student pursues a more-or-less independent course of study with the other students sharing in his class-lesson. In this way, they all benefit from the instruction each pupil gets, and repertoire is enormously increased. Students in such a situation have no qualms about playing in front of others, nor do they suffer from "stage-fright" since they are constantly playing before others. The element of competition usually figures strongly in such cases, and acts as a powerful incentive in practicing.

In public schools the interested teacher can schedule as many different classes as seem feasible. This will depend not only upon demand, but also upon teacher-time, classroom space, etc.

(to be continued)



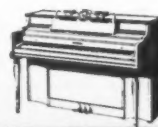
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medium class material but effective.
Published by Rubank, Inc., Chicago,
Illinois.

"Pastorale" by Bakaleinikoff; Pub-
lished by Belwin, Inc., New York.
"Habanera" by LaBate; Published by
Carl Fischer, Inc., New York. "Ara-
gonaise" by Bizet; Published by Carl
Fischer, Inc., New York. "A Danse"
by Bakaleinikoff; Published by Belwin,
Inc., New York. These numbers are
all suitable for the young student—they
are effectively good performance music.

There is also a book which includes
ten easy pieces for oboe and piano,
titled, "The Classical Album for Oboe,"
arranged by Willner. This is fine ma-
terial for young students as it comes
from our *Classical Composers*. It is
Published by Boosey and Hawkes, Inc.,
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MUSIC FOR THE BASSOON With Piano

"Premier Solo" by Bourdeau: Pub-
lished by Rubank, Inc., Chicago, Ill.
"Solo de Concert" by Pierne: Pub. by
Rubank, Inc., Chicago. "Concerto No.
2" by Mozart: Pub. by Jack Spratt,
Old Greenwich, Conn. "Concerto for
Bassoon" by Kesnar: Pub. by Cundy-
Bettoney Co., Inc., Boston 36, Mass.
These are all fine materials for the bet-
ter player. The Kesnar Concerto is
comparatively new and was written
especially for contest purposes. It has
an extremely wide range and is de-
manding.

For the less advanced student—
"Adagio and Ronzo" by Millars: Pub.
by Boosey-Hawkes-Belwin, New York.
"The Jolly Dutchman" by Isaac: Pub.
by Carl Fischer, Inc., New York. "Mur-
mers" by Merle: Pub. by Carl Fischer,
Inc., New York. "The Brook" by
Organn: Pub. by Rebo Music, Denver,
Colorado. These are all fine materials
which have proven themselves in past
contest performance. They vary in
character and one can pick his own
type of piece.

America is a land of opportunity, a
land of progressiveness, and each era
brings new educational theories and
with them new problems. One of the
progressive advancements of the 20th
century is the wonderful school bands
and orchestras throughout the country.
With the advent of these organizations
comes the smaller group ensembles—
thus in addition to the well developed
field of string literature on the market,
we find a dearth of material for the less

developed field of woodwind literature,
especially for the Double Reed Instru-
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oped field. These publications com-
prise solo, ensemble and study mate-
rials for woodwinds. This includes
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double-reed quartets (two oboes and
two bassoons), b) trios (for two oboes
and English horn), c) two oboes and
bassoon, d) practice materials for two,
three and four oboes, to which may
be added three bassoons, and e) music
for full balanced double-reed choir.

These publications are under the
name of Rebo Music. At present the
double-reed choir literature can be ob-
tained on rental basis only. Any in-
quiries can be addressed to Rebo
Music, 842 South Franklin Street, Den-
ver 9, Colorado. They will be glad to
send information or literature listings.
So long for now—See you next month.

The End

All Eastern Band and Instrumental Clinic

(Continued from page 25)

for duty as guest conductors. Mr. Gil-
lis and Mr. Fennell will alternate on
the podium, conducting Naval School
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new and selected band publications.
Both Fennell and Gillis will appear as
guest conductors with the U. S. Navy
Band in concert, Friday night, 3 Feb-
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(2) Marching Band Clinic and Dem-
onstration (3) Dance Band Styles, Ar-
rangements, and Techniques (4) U. S.
Naval Academy Band performing se-
lected band literature (5) the U. S.
Naval Academy Dance Band Concert
and (6) Special sessions for open dis-
cussion of instructional techniques,
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sonnel at the Naval School of Music.

There are no registration fees or
charges in connection with the "An-
nual All Eastern Band and Instrumental
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Invitations have been mailed to
many Band Directors in the eastern
part of the United States, but music
educators everywhere are most wel-
come to attend. If you desire further
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Music, U. S. Naval Receiving Station,
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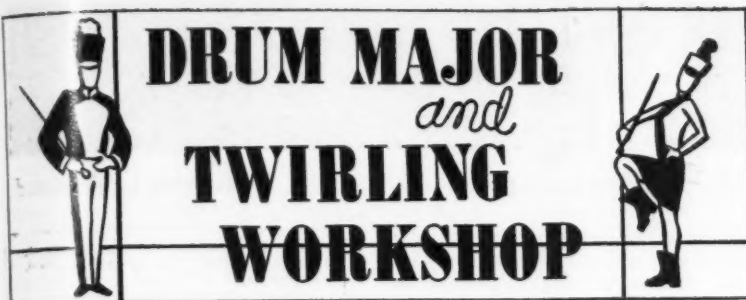
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January, 1956



By Floyd Zarbock

Former Drum Major for the University of Michigan Marching Band.

Although there are many medias or methods used to spread knowledge, books and other printed literature are undoubtedly among the most widely accepted. For certain movements in twirling, written descriptions and pictures are occasionally inadequate, but certainly the attempt to pass on twirling and drum majoring movements via printed literature is better than no means of learning.

We also recognize the fact that sometimes your geographic location may be such that there are no instructors. In such a case you probably will have to learn your twirling and drum majoring from books. If you apply yourself, there are several twirls, signals, steps, and other items that you can learn from these books.

You may recall one or several of your instructors or friends discussing the rudiments of twirling. There are several books that have either devoted part of their contents or all of their contents to these movements. If you are just beginning your twirling courses or even if you are an experienced twirler, we suggest that you purchase at least one of these books.

For the beginner, the discussion in the book will explain the correct way of executing the movement. As you undoubtedly realize, it is very important for you to learn the correct manner of executing all the movements you learn, for it is usually very difficult to forget the wrong way and learn the correct way.

For the advanced twirler or drum major, these books will freshen your mind on some of the finer points of the movement. Frequently after you have executed a movement several times you tend to execute it almost without consciously thinking and as a result you will begin to do the movement either partially or totally incorrect. As you know, so very many times one bad habit will soon lead to another, and before you realize what has happened, you will be executing several of your movements incorrectly.

At the present time there is also a book on the market which has been

Send all questions, pictures, news releases and other material direct to Floyd Zarbock, 825 James Court, Wheaton, Illinois.

written for the twirler and his or her relation to the twirling corps. You can obtain this book from your local music store. This book outlines for you a logical method of organizing a twirling corps. It also emphasizes the importance of the twirling corps to the overall twirling field. In addition to the above, the book also illustrates a few of the more common drum major movements, so may we suggest that you procure "The Twirler and the Twirling Corps".

Magazines always have and will continue to provide you with pertinent information concerning twirling and drum majoring. Rather than list the

Do we have YOUR band picture in the ASBDA files?

magazines here, we shall discuss a few of the important advantages that you can obtain by reading these magazines.

One very important advantage is that you will be informed of the current events in twirling and drum majoring. Some magazines devote their contents to pictures, others to articles, etc. If possible you should try to read a few of the important thoughts in each magazine that you or your school receives. This will keep you up to date on the twirling and drum majoring events throughout the country.

Another advantage is that of reading the thoughts of some of the more prominent people in the twirling and drum majoring field. Since most of these people have a good deal of experience behind them, they are able, through their writing, to pass on to you ideas which will help you in your career.

A final advantage of reading magazines is that you have an opportunity to learn new movements of twirling and drum majoring. This is very important if you are to improve your performance, which we assume everyone desires.

From the above discussion, it is apparent that written literature plays a very vital roll in educating you to become a more competent twirler and drum major.

The End

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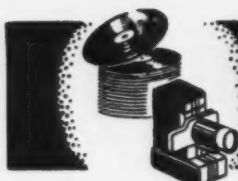


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Recordings

HERE COMES THE BAND. *The Band of the Royal Military School of Music. Conductor: Major M. Roberts, M.B.E. The Royal Artillery Band. Conductor: Lt. Col. Owen Geary. One ten inch London LP Disc. # LB 186. \$2.98. Recorded in England.*

Contents by the Royal Artillery Band: "World Events March" by Zamecnik; "Shipmates March" by Barsotti; "One the Quarter Deck March" by Alford; "The Mad Major March" by Alford. Contents by Trumpeters and Band of the Royal Military School of Music: "Fanfare for a Merry Occasion" by Curzon; "Fanfare" by Haydn Wood; "Fanfare for a Ceremonial Occasion" by Ketelby; "Evening Hymn and Last Post" by Rev. S. Baring-Gould, arranged by W. Tulip; "The Three Trumpeters" by Agostini; "The March of the Leaden Soldiers" by Pierre.

This recording will find much favor with bands over the country. Familiar band music performed in a high quality musical manner. Well recorded on a London full frequency range recording.

* * *

The Scots Guards. Regimental Band and the Massed Pipers of the Scots Guards directed by Lt. Col. Sam Rhodes. One 12 inch Angel LP (33 1/3) disc #35271 TP at \$3.48 or deluxe package factory sealed 35271 at \$4.98.

Contents: "Garb of Old Gaul", "Moray Firth", "Lilliburlero", "Golden Spurs", "The Wee Macgregor", "Le Huguenots March", "Scotland the Brave Cock of the North", "Hielan' Laddie (Military Band)", "The Lochaber Gathering", "The Fiddlers Joy", "Johnnie MacDonald", "The 10th Battalion H.L.I. Crossing the Rhine", "Hielan' Laddie", "The Corn Riggs", "The Portree Men", "Stumpie", "Hielan' Whisky", "The Blackbird", "Major John MacLennan", "The Kilworth Hills", (Massed Pipers).

Angel has come up with another great band record and it is being released at a very important time. Lt. Col. Sam Rhodes, senior director of music for the Household Brigade of the English Government is leading the band of the Scots Guard on its current triumphal American tour. Marching in, around and out of such major American arenas as the Boston Gardens, Washington's Uline arena and Madison Square Garden, they will be heard by more than half a million in

By Robert F. Freeland

Send all questions direct to Robert F. Freeland, Helix High School, La Mesa, California.

about sixty (60) performances before returning to England. They were so very successful in New York that they will appear again for a second date at Madison Square Garden. The group normally presides at the changing of the guard at Buckingham Palace. Col. Rhodes, retires upon the completion of this, his present tour of duty, demonstrates to the American public the color, discipline and musical distinction of these performers.

* * *

American Symphonic Band of the Air Concert. American Symphonic Band of the Air conducted by Dr. William D. Revelli. One 12 inch LP disc, Deca Record #8157 at \$4.98.

Contents: "Nobles of the Mystic Shrine" by Sousa; "Mlada—Procession of Nobles" by Rimsky-Korsakov—arranged by Leidzen; "Beguin of Band" by Osser; "El Relicario" by Padilla; "Beatrice and Benedict Overture" by Berlioz; "Block M March" by Bilik; "His Honor" Fillmore; "Tambou" by Cavez; "Relax" by Yoder; "Kiddie Ballet" by Hermann; "A Step Forward" Alford.

Here we have the long awaited recording of the American Symphonic Band of the Air. The disc will be most helpful for music groups to study band music well performed. As you can see from the contents, it represents marches as well as regular selections

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Folk Songs of the New World. The Roger Wagner Chorale of Los Angeles. One twelve inch LP Capitol Disc #P-8324. \$4.98.

Contents: "Black is the Color", "The Streets of Laredo", "I've Been Working on the Railroad", "On Top of Old Smoky", "Shenandoah", "Way-faring Stranger", "Drunken Sailor", "He's Gone Away", "Sometimes I Feel Like a Motherless Child", "I Wonder as I Wonder", "Skip to Mah Lou", "Cindy", "Blue Tail Fly".

A recording of folk music for the general music class, mixed chorus, glee club, etc. Beautifully performed and recorded. Valuable notes by Roger Wagner and Salli Terri. Lithograph cover "The Western Farmer's Home" by Currier & Ives.

Concertos under the Stars. The Holly-

wood Bowl Symphony Orchestra conducted by Carmen Dragon with Leonard Pennario, piano. One 12 inch Capitol Disc, Long Playing #P 8326, \$4.98.

Contents: "Lieberstraume" by Listz; "Cornish Rhapsody" by Bath; "Warshaw Concerto" by Addinsell; Adagio from "The Moonlight Sonata" by Beethoven; "Swedish Rhapsody" by Wildman; "Prelude in C Sharp Minor, op. 3, No. 2". Scherzo from "Concerto Symphonique" by Litolf.

A high fidelity recording of importance for all music lovers. Major and popular piano concertos are expertly performed by the piano artist Leonard Pennario. Ideal for the study of concerto form as well as pleasant listening. Highly recommended.

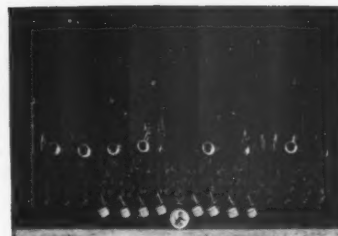
Beethoven: Fidelio, (complete opera). Arturo Toscanini conducting the NBC Symphony Orchestra. Two 12 inch LP discs in album with complete German-English Libretto and notes. (Complete recording of the broadcast performance of December 10 and 17, 1944. RCA Victor Album LM 6025, Red Seal Records with new groove card. \$7.98.

"Fidelio" or Wedded Love, an opera in two acts with music by Ludwig van Beethoven with an outstanding cast: Rose Bampton, Sidor Belarsky, Jan Peerce, Nicola Moscona, Herbert Janssen, Eleanor Steber and Joseph Laderoute with Peter Wilhousky, chorus director. A concert version of the famous opera. Without a doubt this is the finest recording of Beethoven's only opera. Ideal for the general music class, because of its length and extensive notes. Most highly recommended.

Films

Earth Sings. One 16mm sound film, black and white. Brandon Films. 15 minutes, Rent \$5.00, Bailey Films, Inc., Hollywood 28, California.

A spirited interpretation of Palestinian songs and dances. The theme of an ancient and harassed people returning to the land and building a nation is carried out with simplicity and beauty. A Hebrew ballad singer provides the sensitive musical background. (Turn to page 58)



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FOR SALE: 80 band uniforms, navy blue wool gabardine, gold trim, double breasted coats, modified Pershing caps, one directors uniform. Sample sent upon request. \$15.00 per uniform plus transportation charges. Contact Nick T. Young, Washington High School, East Chicago, Indiana.

FOR SALE: 50 orange and black marine style band uniforms. Pants, coats, hats (West Point). Sam Browne belts, black citation cords and orange plumes. All in fair condition with a variety of sizes. Any reasonable offer accepted. Write to C. H. Siedhoff, Director Elkins High School Band, 424 Randolph Ave., Elkins, W. Va.

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FOR SALE: Band uniforms, 70 coats, 66 pants, 68 caps, cords, Sam Browne belts. Two-tone blue, gold trim. Make offer to W. H. Emanuel, Principal, Oostburg, Wisconsin.

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Audio-Visual Aids

(Continued from page 57)

ground.

* * *

You Are There. One 16mm sound film, black and white. "Torment of Beethoven". Available from Young America Films, 18 East 41st St., New York 17, New York.

From the CBS Television Network series recreating great historic events of the past as though they were happening at the moment viewers see them. The events are reported by CBS News staff and dramatized by professional actors.

* * *

Tall Tales. One 16mm sound film, black and white, 11 minutes. Available from Bailey Films, Inc., Hollywood 28, Calif. Rental \$2.50.

Ballad singers Burl Ives, Josh White, Will Geer, and Winston O'Keefe render three authentic American folk songs: "Strawberry Roan", "Grey Goose", and "John Henry". Background is a farmhouse yard after the noonday meal, where the singers play horseshoes and sing ballads to pass the time before returning to the fields.

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